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FOR THE USE OF

TEACHERS AND ARTISTS

Daniel C. Ames.

AUTHOR AND PUBLISHER.

NEW YORK

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In the preparation and revision of this work it has been the purpose of the author to place before the penmen of America a book in which should be presented all that is useful in the several departments of their Art. The copies and examples in the work have been reproduced either by photo-engraving or photo-lithography directly from the original pen and ink designs and therefore represent the work of the pen and the skill of the pen artist rather than that of the engraver. It is believed that the consciousness of this fact on the part of the learner and practitioner will more than compensate for any lack of the exactness which the more labored and mechanical methods of the engraver might have imparted; besides the economy of this method has enabled the author to give a scope, variety, and practical utility to the book, otherwise impossible. Its designs are such as have been suggested by many years of actual experience of a pen artist in serving the demands of the American Metropolis upon the penman's art, in the wide range of Practical writing, Flourishing, Lettering, Engraving, Drawing, and for all manner of educational, business and social purposes. It is therefore a work of the living present, suited to meet the wants of the times.

To the penmen and artists of America this work is respectfully dedicated by the author.

Daniel T. Ames.

PRACTICAL WRITING.



OF THE IMPORTANCE TO ALL CLASSES OF PERSONS of a good, legible, easy and rapid handwriting, we scarcely need speak. No other one attainment assists an equal number of young ladies and gentlemen to positions of profit and advancement, or affords more satisfaction as an accomplishment; and we believe it to be an acquirement within the reach of all persons having common sense and one good hand.

POSITION.

FIRST in importance to the pupil in writing is a CORRECT POSITION. As in logic an error in the premises must lead to false conclusions, so a bad position, while learning to write, must lead to failure. It is only when in a correct position that the pen, even in the hand of its skillful master, is capable of producing the smooth, graceful line, shade and curve so essential to good writing; if such is the fact when in a master's hand, how doubly so it is in the undisciplined and struggling hand of the learner!

It is also important that a proper position be maintained at the table or desk, as well as the relative positions of the pen, hand, paper, desk and body.

Each of three positions at the desk have more or less advocates, and each, in our

Keep the body erect, the feet level on the floor. Place the right arm parallel to the edge of the desk, resting on the muscles just forward of the elbow, and rest



FRONT POSITION.

the hand on the nails of the third and fourth fingers, not permitting the wrist to touch the paper. Let the hands be at right angles to each other, and rest on the book, keeping the book parallel to the side of the desk.

This position is advocated as furnishing the best support for the hand and arm while writing, and we think not without justice in school or class-rooms, where the desk is often sloping and narrow.

FRONT POSITION.—In this the same relative position of hand, pen and paper should be maintained as described in the former one. In commercial colleges and writing academies, where more spacious desks or tables are used than in the common school-room, this position is permissible and is frequently adopted.

LEFT POSITION.—Without illustrating this position, we would say that the left side is presented to the desk, and the same relative positions maintained as in the right and front. This position is advocated on the ground of its relieving the right arm from being burdened with any support of the body while writing, and thus giving a more free, rapid, and less

tiresome action to the hand and arm; this argument has considerable force where the fore-arm or muscular movement is practiced.

It is also the most convenient, if not a necessity, in the counting-room, where numerous and large books are required to remain in a position at right angles with the desk, and also in the execution of large drawings or specimens of penmanship which necessarily, or most conveniently, occupy positions directly in front of the artist.

Another position at the desk, sometimes advocated by authors and teachers, is the right oblique, which is a position between the front and side, thus:



RIGHT OBLIQUE POSITION.

RIGHT OBLIQUE POSITION.—In our opinion, which of these positions is to be adopted, is not of such vital importance as that the proper relative position of pen, hand and paper should be maintained, and that the arm should be perfectly free from the weight of the body while writing.



RIGHT POSITION.

opinion, is commendable according to the circumstances of the writer. We give each position, with the reasons urged in their favor.

RIGHT POSITION.—Turn the right side near to the desk but not in contact with it.

POSITION OF PEN AND ARM.—Take the pen between the first and second fingers and thumb, letting it cross the forefinger just forward of the knuckle, and the second finger at the root of the nail, three-fourths of an inch from the pen's point. Bring the point squarely to the paper and let the tip of the holder point toward the right shoulder.

The thumb should be bent outward at the first joint, and touch the holder opposite the first joint of the forefinger.

The first and second fingers should touch each other as far as the first joint of the first finger; the third and fourth must be slightly curved and separate from the others at the middle joint, and rest upon the paper at the tips of the nails. The wrist must always be elevated a little above the desk. This position of the pen is undoubtedly the best for all writers using the finger movement, as it admits of the greatest freedom and facility of action of the fingers; but among writers using the muscular movement, where less depends upon the action of the fingers, it is common, and we think well, to allow the holder to fall back and below the knuckle joint; it is more easily held, and from its forming a more acute angle with the paper, moves more readily and smoothly over its surface.

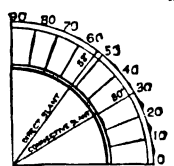
Finger Movement is the combined action of the first and second fingers and thumb.

Fore-Arm Movement is the action of the fore-arm sliding the hand on the nails of the third and fourth fingers.

Combined Movement is that which is most used in *business penmanship*. It is a union of the fore-arm with the finger movement, and possesses great advantage over the other movements in the greater rapidity and ease with which it is employed.

Whole-Arm Movement is the action of the whole arm from the shoulder, with the elbow slightly raised, and the hand sliding on the nails of the third and fourth fingers, and is used with facility in striking capital letters and in off-hand flourishing.

SCALE OF SLANT.



Main Slant.—A straight line slanting to the right of the vertical, forming an angle of 52° with the horizontal, gives the *main slant* for all written letters.

Connective Slant.—Curves which connect straight lines in small letters, in a medium style of writing, are usually made on an angle of 30° . This is called the *connective slant*. See diagram.

Base Line.—The horizontal line on which the writing rests is called the *base line*.

Head Line.—The horizontal line to which the short letters extend is called the *head line*.

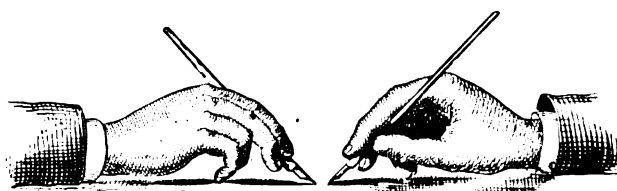
Top Line.—The horizontal line to which the loop and capital letters extend is called the *top line*.

A Space in Height is the height of small *i*.

A Space in Width is the width of small *u*.

The distance between the small letters is $1\frac{1}{4}$ spaces, measured at head line, except in the *a, d, g* and *q*. The top of the *pointed oval* in these letters should be two spaces to the right of a preceding letter.

Upper and Lower Turns.—In the analysis



POSITION OF PEN AND ARM.

of small letters, short curves occur as connecting links between the principles. These curves we call *turns*. When one appears at the top of a letter, it is called an *upper turn*; when at the base, it is called a *lower turn*.

MOVEMENT EXERCISE.—All instruction in penmanship should be initiated with a liberal use of movement exercises, which should be arranged and practiced with the view of facilitating upward and downward as well as lateral movement of the hand, and each and every lesson should be preceded with more or less practice upon movement exercises.

CARE IN PRACTICE.

In practicing upon movements and writing, it should be constantly borne in mind that it is not the amount of practice, so much as the careful and thoughtful effort to acquire precision and certainty, that determines the success of the writer.

It is often said that "practice makes perfect." This is true if the term practice implies thoughtful, patient and persistent effort for improvement; otherwise it may be quite untrue.

Thoughtless scribbling tends rather to retard than to enhance the acquisition of good writing. Each time a copy has been carelessly repeated, incorrect or bad habits have been confirmed rather than corrected—a move backward instead of forward. This is a fact not sufficiently appreciated by teachers or pupils. Better far not to practice than to do so carelessly; one might as well seek to win a race by occasionally taking a turn in the opposite direction.

Good or well-constructed writing is no more essential than that it should be exe-

cuted with facility and ease; yet we would have no learner fall into the mistaken idea that he is to give special attention to speed before having acquired by deliberate study and practice correct forms and proportions in writing; first, accuracy, then speed. Rapid and thoughtless practice is worse than useless. The mind must be educated before the hand. The hand and pen are only the servants of the mind, and as such can never surpass the mind's conception and power to guide and direct in any performance.

If upon the tablets of the mind there is presented constantly to our mental vision a perfect copy of the letters and their varied combinations into graceful writing, the hand will strike for the single and definite purpose of reproducing the same, and will progress steadily to the attainment of skill requisite for the reproduction of the most perfect conceptions of the mind. The hand of the greatest sculptor or artist has no cunning not imparted by a skillful brain. Michael Angelo was the chief of artists, because of his superior mental conception of art, and may we not suppose that the untouched canvas presented to his mental vision all the grandeur and beauty in design and finish that delighted the eye of the beholder when finished into the most exquisite work of art? The hand can never excel the conception of the mind that educates and directs its action. If Spencer or Flickinger excel others in the perfection and beauty of penmanship, is it not because of their superior conception of that in which superior penmanship consists? The student who would have success must see that his practice is preceded and always attended with thoughtful study and criticism.

After having once written the copy, study and criticise your effort before the next trial. Your faults noted, and a thought as to how they may be best corrected, will enable you to make an intelligent and successful effort for improvement. Remember that unknown faults can never be avoided or corrected. First study to discover, and then to mend. Short exercises—or copies—if rightly practiced, are much more favorable for improvement than long ones, inasmuch as they are repeated at intervals so short as to keep faults and criticisms fresh in mind, while oft-repeated efforts for correction will be correspondingly effective. Faults observed by ourselves or pointed out by others at the beginning of a long copy, are very likely to be out of mind before that portion of the copy in which they occur is repeated.

WRITING NOT A SPECIAL GIFT.

It is often said that good writing is a "special gift." This idea is not only fallacious, but is exceedingly pernicious as regards the acquisition of good writing, inasmuch as it tends to discourage pupils who write badly, by leading them to believe that, not having "the gift," they are debarred from becoming good writers.

Good writing is no more a gift than is good reading, spelling, grammar, or any other attainment, and in the same way it is and *can* be acquired, viz., by patient and studious effort.

The correct form and construction of writing must be learned by study, while practice must give the manual dexterity for its easy and graceful execution. Many persons fail to become good writers from not properly uniting study and practice. Careful study with too little practice will give writing comparatively accurate in its form and manner of construction, but labored, stiff and awkward in its execution; while, upon the other hand, much practice with little study imparts a more easy and flowing style, but with much less accuracy as regards the forms of letters and general proportion and construction of the writing, which will commonly have a loose and sprawly appearance.

Example of writing which has resulted more from study than practice—

Study gives form

Example of writing in which there has been more practice than study—

Practice gives grace

Writing, the result of study properly combined with practice—

Study combined with Practice gives grace and perfection

Undoubtedly, many of our patrons will see forcibly illustrated in one of these examples their own experience. So manifest is the effect of these different modes of practice that we have only to glance at a piece of writing to discern the extent in which a writer has combined study with practice while learning to write.

UNITY AND SIMPLICITY OF FORM.

It is an old but true saying that "a jack of all trades is good at none." This is so

from the fact that, working at many things, neither the hand nor brain can attain to a high order of proficiency or skill. It is the specialist that advances the standard of progress in all the directions of human discovery. Concentration of thought and action makes the great masters of the world, while by a diffusion of the same the greatest genius is dissipated and fails to attain to a marked degree of eminence.

So, in learning to write, the pupil who vacillates between many systems and multitudinous forms of letters must inevitably fail of becoming an expert and skillful writer. He has too much to learn *to learn* it well, and, like the "jack of many trades," must fail.

It is a matter of frequent observation that persons learning or practicing writing vacillate between from two to six different forms of the capitals, and as many as are possible in the small letters, apparently in the belief that variety is the chief element of good writing, which is a double mistake, as it detracts from the good appearance of the writing at the same time that it enhances the difficulty of learning and of executing it.

For example, we have known writers who, in executing a short piece of writing, would for many of the letters make use of forms as varied and numerous as follows:

R R R R R R R

and use more or less variety in all of the letters, thus requiring study and practice upon *about one hundred* different and unnecessarily complicated forms for the alphabet, in place of twenty-six. Thus the labor and uncertainty of becoming a skillful writer is magnified fourfold. A single and simple form for each letter, capital and small, should be adopted, and, with a few exceptions, which we shall hereafter explain, should be invariably practiced. Their frequent and uniform repetition will impart that accuracy of form, grace, and facility of execution which constitutes good writing.

The simple forms are not only more easily acquired and more rapidly executed, but they are more easily read than the more ornate styles; in fact, those forms that cost the most are worth the least. It is as if a merchant should constantly purchase an inferior class of merchandise and pay the high price of the best; his chances for success certainly would not be very promising.

ECONOMY OF FORM.

Labor, whether of the clerk or mechanic, is rewarded according to the results it can produce.

The copyist or clerk who can write one hundred words equally as well in the same time that another writes fifty, will certainly, other things being equal, command twice as much pay. The rapidity with which writing can be executed depends largely upon the simplicity of the forms of letters used and the size of the writing. A medium or small hand is written with much more ease and rapidity than a large hand, from the fact that the pen can be carried over short spaces in less time and with greater ease than over long ones, and can execute simple forms more easily and rapidly than complicated ones. To illustrate: Suppose one writer were to habitually make the capital R thus—

R which requires eleven motions of the hand to execute; and that another were to uniformly make it thus—

R requiring only four motions of the hand. It is apparent that the difference of time required to make each cannot be less than the proportion of eleven to four. That is not all. The complicated form consists of many lines, some of which are required to run parallel to each other, and all made with reference to balancing or harmonizing with some other line, and requires to be made with much greater care and skill than the more simple form, so that the disadvantage is even greater than indicated by the simple proportion between eleven and four.

The practice of these complex forms of the alphabet will be fatal to rapid and legible business writing.

These remarks are intended to apply more especially to business and unprofessional writing. Where show and beauty are of greater consideration than dispatch, variety and complexity of forms are quite proper, and even necessary.

We give here the entire alphabet of capitals such as we would recommend for all business purposes, as combining simplicity of form and ease of construction.

A B C D E F
G H I J K L
M N O P Q
R S T U V
W X Y Z

We would add as not objectionable the following—

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CORRECT PROPORTIONS ESSENTIAL TO GOOD WRITING.

One might be able to execute faultlessly each single letter of the alphabet, and yet be a most miserable writer. Writing, to be really good, must be harmonious in all its parts; letters must be proportionate to each other, properly connected, spaced, have a uniform slope and degree of pen-pressure, etc., as well as an easy and graceful movement. The following example will illustrate the bad effect of disproportion of letters—

Disproportionate

It will be seen that each letter, taken by itself, is creditably accurate in form, and yet when associated with each other in a word, they present an appearance as ungainly as would an ox yoked with an elephant. We have often seen writing in which the letters were really badly formed, yet so harmonious in their combinations and easy in their construction as to present an attractive, not to say an elegant, effect; while, upon the other hand, we have often seen writing in which the letters were well formed, and yet so awkward in their combinations and labored in their execution as to be really painful to the sight of persons having a refined and correct taste regarding writing.

CORRECT AND INCORRECT SPACING.

Another important factor of good writing is the proper spacing and connecting of letters and words; upon these very much depends, as in many instances the connecting lines alone impart the distinctive character to letters.

In determining the proper spacing of writing, the distance between the straight lines of the small *u* may be taken as a space in width. The distance between the parts of letters having more than one downward stroke should be one space; between the letters one and one-fourth spaces, measured at the head line, except *a*, *d*, *g* and *q*, which should occupy two spaces, measuring from the preceding letter to the point of the ovals: between words there should be two spaces.

Example of correct spacing—

many men

Incorrect spacing—

Inequalities

SLANT OF WRITING.

The degree of slant now adopted by the leading authors, and one which we approve, is at an angle of 52° from the horizontal, as per diagram in another column.

The relative effects of incorrect and correct slope may be seen in the following examples—

Wilmington

The variation in the slope of different letters and their parts will be rendered much more perceptible by drawing straight extended lines through their parts, thus—

AlHtBg

One of the most common faults in slope occurs on the last part of letters *m*, *n*, *u*, *h* and *p*, which are made thus—

m n u h p

Example of correct slant, space, proportion, etc.—

Steadfastly

SIZE OF WRITING.

In its practical application to the affairs of life, writing must be greatly varied in its size, according to the place in and purpose for which it is used.

It would be obviously bad taste to use the same size and style of writing for the headings of a ledger and other books of account or record that would be employed on the body of a page. In the address of a letter and superscription upon the envelope much greater license, as regards size and style, may be taken than in the body of the writing. Nor is it practical at all times to maintain a uniform size for body writing. It may with propriety be written larger upon wide than narrow-ruled paper. Care should always be taken to gauge the size of the writing according to the space in and purpose for which it is to be written. This should be done by varying the scale rather than the proportions of the writing. When writing upon ruled paper we should always imagine the space between the lines to be divided into four equal spaces, three of which may be occupied by the writing; the fourth must not be touched, save by the downward extended letters from the line above. This open space between the lines separates them, and enables the eye more readily to follow and distinguish between the lines

when reading. A small or medium hand is the best, both as regards the readiness with which it is read, or ease and rapidity of its execution.

In a large hand the writing is apt to be more or less intermingled and confused, the loops of one line often cutting into and obscuring the writing upon other lines, while the more extended sweeps of the pen in the large writing are proportionately slow and tedious.

For legibility, ease and rapidity of execution, small, unshaded writing is decidedly the best.

HOW TO LEARN AND TEACH WRITING.

CONSPICUOUS FAULTS IN WRITING.

To note and indicate all the faults liable to occur in writing, or to prescribe a cure-all remedy, is more than we presume to undertake. They are as numerous and varied as are the circumstances, habits, tastes and accomplishments of the writers; but it is quite safe to say that a very large proportion of all the "onpleasantness" in writing comes from sheer carelessness on the part of the writers, which is manifest in the awkward, nondescript or uncertain forms which are employed—forms often most easy and graceful, but which, taken separately, represent no intelligible character, and, apart from the context, are liable to be mistaken for any one of several letters that are similar in their construction. This fault is specially grievous where it occurs as an initial letter, in short names, abbreviations and cipher writing, as in such cases the context furnishes the reader little or no aid.

Another prolific source of annoyance, and not infrequently illegibility, arises from the inexcusable use of flourishes and superfluous lines; we say *inexcusable*, because, at best, they mix and confuse the writing, and, when hurriedly and carelessly made, they frequently take forms which are liable to be mistaken by the reader for letters or parts of letters, and thereby puzzle and annoy, if not entirely change, the intent of the writer. Another frequent fault is the personal eccentricity which leads writers to adopt, as *their style*, forms for letters, and especially capitals and in autographs, which are entirely outside the pale of any known system of writing, and whose identity can only be guessed at by those unfamiliar with *their style*.

While, as we have stated, it is quite impossible to name all the sources of bad writing, or to formulate rules for its prevention or correction, we do believe that there are many of the most common

faults—among which are those enumerated above—that with a little thought and care may be avoided.

To aid our patrons so far as is possible by negative instruction, to avoid some of the more common and inexcusable faults, we have formulated a few rules, with examples illustrative, which we here present.

Rule First.—All unnecessary, superfluous or flourished lines must be omitted, as—

chairs for hair
cleaver " beaver
che " he
S for S S S
the " that
the " hand

Rule Second.—No capital letters or words should be joined together, as—

hell for S.M.
M.S. for N.Y. or N.S.
Hell for H.M.

Rule Three.—Capital letters should not be joined to the smaller letters, as—

lean for Can
lease " Case
Ind " Md.
Chope " I hope

Rule Four.—The capital T should never be looped at the top, as—

Town for Tour
Tend " Tend
Twenty " Twenty

Several expensive litigations have grown out of the delivery of messages having the latter combination, as Seventy when it was written for Twenty, or *vice versa*, by the sender of the dispatch. We are not informed respecting the precise circumstances of any of the cases; but suppose the error to have been in orders to buy twenty thousand bushels of grain, shares of stock, or other thing of similar value, the consequences might have been serious.

Rule Five.—A capital H should never be so made as to be mistaken for an A or other combination, as—

H. H. H. for H
Hood " Hood
Hurdy " Hardy
Humble " Humble
H. H. James " H. H. James

Rule Six.—Cross all t's with a single horizontal line at the top.

reach for reach
hase " hate
Hattie " Hattie

A telegraph dispatch signed as above was taken down and sent to Ha-Hi-E, who was not known at the street and number to which it was directed, and it was consequently returned; and when the error was discovered, and traced to the operator who made it, he was asked how he came to make such a mistake, and whom he supposed Ha-Hi-E to be. The operator replied, "Some Indian chief or Chinese"—a very natural supposition in such a city of all peoples as is New York.

Rule Seven.—The capital I should always be made above the line, while the J should extend below. Otherwise, when used as initials or in cipher-writing, they cannot be distinguished with certainty.

Rule Eight.—The small s should never be made with the loop below the line, as it is liable to be mistaken for a p or f, as—

crop for crop

Rule Nine.—Letters should be connected in their parts, and with other letters, by the proper and characteristic curved or straight lines. It is a very common and grievous fault in writing that a straight line or the wrong curve is employed in the construction and connection of letters, thus leaving them without distinctive character, or imparting one which is false and misleading. As, for instance, a form made thus *W* may be taken for an *n*, a *u*, and, possibly, for a *w*. In cases where the context does not determine, its identity becomes a mere matter of guess, and when extended thus *W* its significance, as will be

seen, is still more vague and uncertain, as it might be intended for either of the following seven combinations—

W *W* *W* *W* *W* *W* *W*
W *W* *W* *W* *W* *W* *W*

With a properly-trained hand, no more time or effort is required to impart the true and unmistakable characteristics to each letter than to make forms whose identity is open to doubt and conjecture.

Rule Ten.—No letter should have a doubtful form, such as may be mistaken for one of several letters, as—

h for h or h
f " f or f
n for n; v for v or v
L for L or L
S for S or S
W " W or W
Ms " Ms or Ms
Cal. " Cal. or Cal.
Ind. " Ind. or Ind.
a for a or a; d for d or d

Rule Eleven.—All eccentric forms and conspicuous personal oddities, which so often render writing, and especially autographs, illegible, should be avoided, as—

L. H. S. for L
P. H. S. for P; L. H. S. for L
P. H. S. for P; L. H. S. for L
J. H. S. for J; P. H. S. for P
G. H. S. for G; L. H. S. for L
H. C. for H. C.
Mrs. J. H. S. for Mrs. J. H. S.
Mary for Mary
J. H. S. for J. H. S.
Miss for Miss; Q for Q
B. H. S. for B. H. S.; L. H. S. for L. H. S.

The latter example was used as an initial letter in a communica-

tion recently received at this office. In addressing the author, we could only do as we are often obliged to do with doubtful initials—make a *fac simile*, and leave it to the postmaster to decipher at the office of delivery. Writers should remember that short names and initial letters, when carelessly written, are very liable to be misread, from the fact that no aid can be derived from the context.

A large proportion of letters which miscarry through the mails do so from the careless manner in which they are superscribed. As an example, let us suppose that a writer desires to address an important communication to

J. H. Howell,
Sherman, Cal.,

but he hurriedly and carelessly superscribes it thus—

J. A. Stowell
Sherman,
Cal.

The abbreviation for the name of the State (Cal.) is so indefinite that the letter goes first to Colorado, but there being no Herman or Sherman in that State, it is finally re-directed to Herman, Cal., the initial "S" and following letter "h" being of so indefinite and doubtful a character, they together were naturally mistaken for an H, but there being no Herman P. O. in Cal., the mistake is finally discovered by a distributing agent, and the letter is again re-directed to Sherman, Cal.; here the H in Howell is read St, and accordingly the letter is placed in S box for general delivery; not being called for, it is at length advertised in the list of undelivered letters, thus: I. A. Stowell. The J, having been made above the line, is mistaken for an I, while the initial H is so nearly closed at the top that it is mistaken for an A. After being duly advertised, the letter is sent to the Dead Letter Office at Washington, and from there returned, after several weeks, to the writer. J. H. Howell, in the meantime, has inquired daily for letters at the Sherman post-office, when the delivery

clerk has looked in the H box and answered, "Nothing." Mr. Howell has also carefully scanned every list of advertised letters, but never could he have imagined that the letter advertised for I. A. Stowell was the one he had so long and anxiously looked for.

It is just such errors as those above described that cause a large percentage of the miscarriages of mail matter. We present this article in the hope that by thus calling the attention of our many readers to these faults, they may be led to avoid them, and to that extent be benefited by our labor and research.

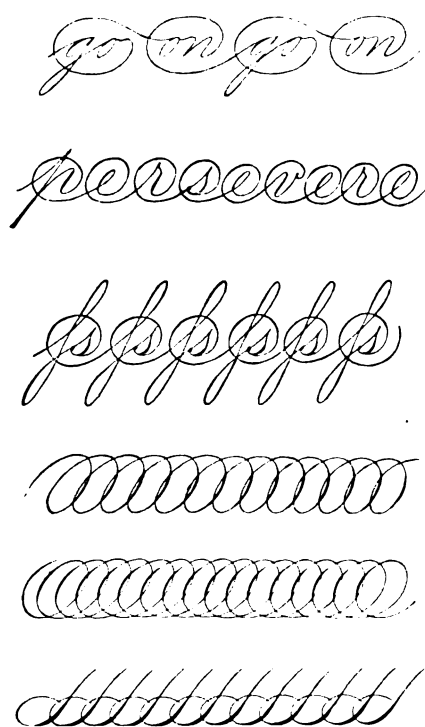
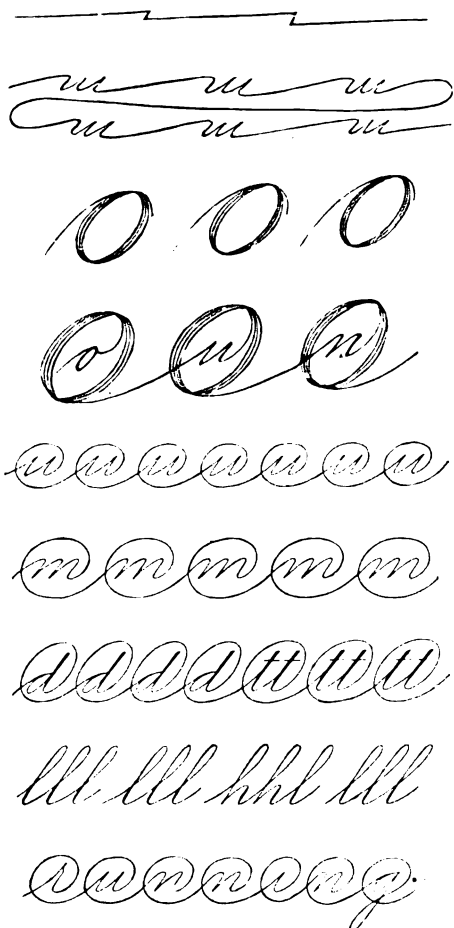
MOVEMENT EXERCISES.

Much practice should be devoted by the learner to practice upon movement exercises, for the purpose of disciplining and bringing under perfect control the motions of the hand and arm.

The following will serve a good purpose, which, with the copies following, will serve well as a guide to a course of twenty lessons, with or without the aid of a teacher

EXERCISES AND COPIES FOR PRACTICE.

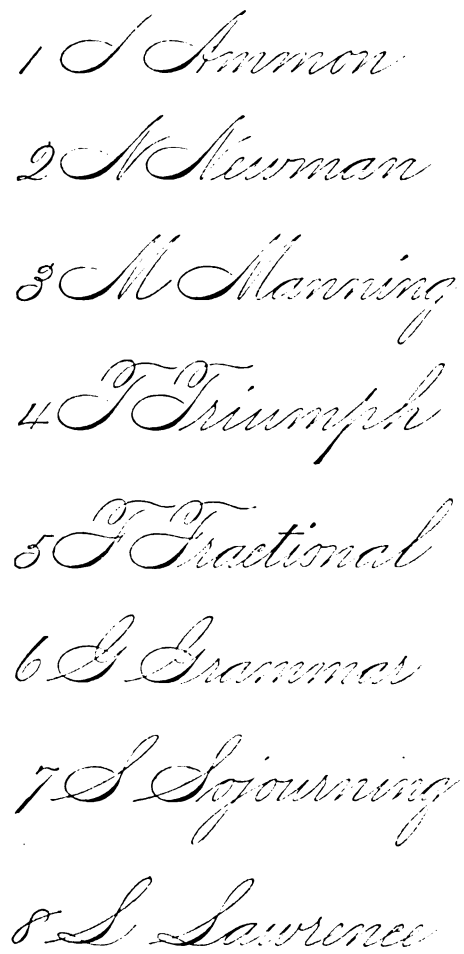
MOVEMENT EXERCISES.



PRINCIPLES.



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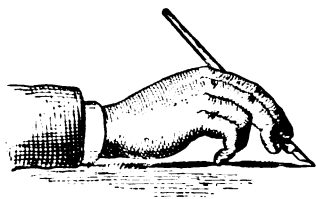


9 H Hamilton	13 I Improving	17 Dixon Quiz
10 K Kingston	14 J Jefferson	18 U U Yours
11 P Pannisier	15 O Obliquity	19 W X Zone
12 R Raymond	16 E Exchange	20 & Co \$ %

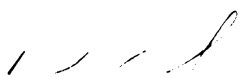
NOTE.—To those who desire these copies in a still more convenient form, for use in classes or otherwise, we would say that we have had them carefully printed in sheets, together with the following twenty additional copies of half a line each. These copies and exercises can be cut into slips, using one for each lesson—all of which will be mailed to any address for ten cents, in quantities for use in classes at a liberal discount.

COPIES FOR SECOND COURSE.

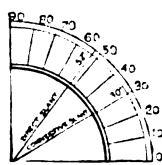
I Aim to reach perfection. I	Much pains much skill. Man.
Benevolence is commendable. B	New brooms sweep clean. Nine.
Command all excellence. Come	Opinions are opinions still. On.
Diligence will win success. D	Practice is the way to perfection
Emulate all that is good. End.	Quit evil associates. Q. Razors.
Fortune favors the brave. Fine.	Save lest you want. Turning.
Generosity will be rewarded. G	Union gives strength. Venezuela.
Honesty is the best policy. Iris.	Write with great care. Xerxes
Justice wrongs no man. James.	Youth is the time to learn. Y.
Knowledge is power. Samartine.	Zones are five in number.



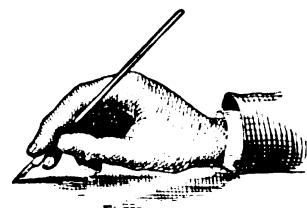
PRINCIPLES
OF
SMALL LETTERS.



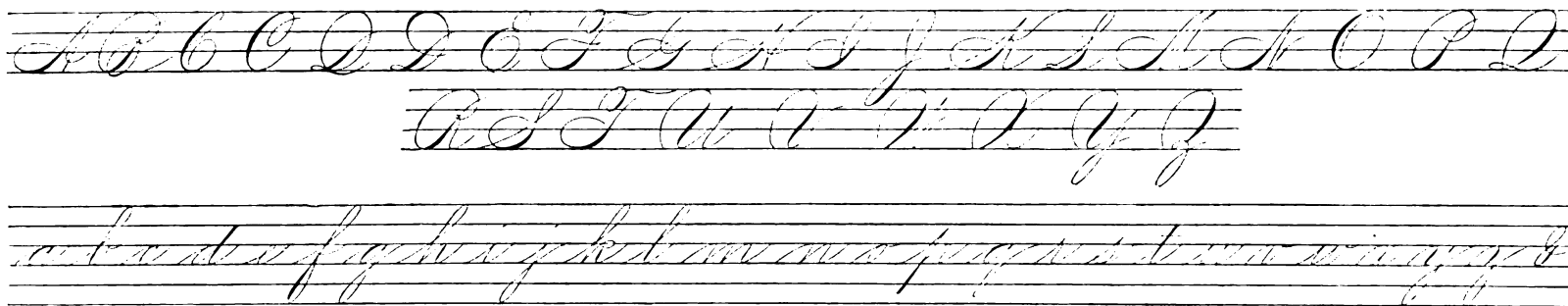
SCALE OF SLANT.



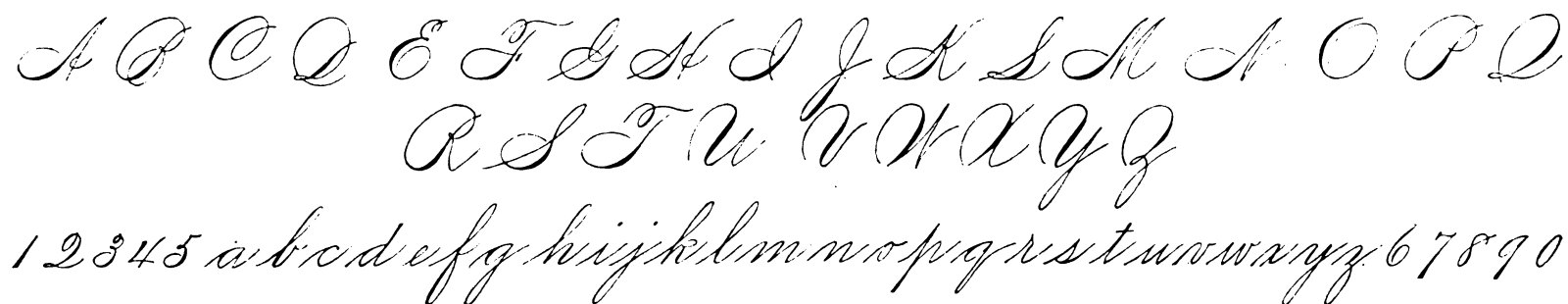
PRINCIPLES
OF
CAPITAL LETTERS.



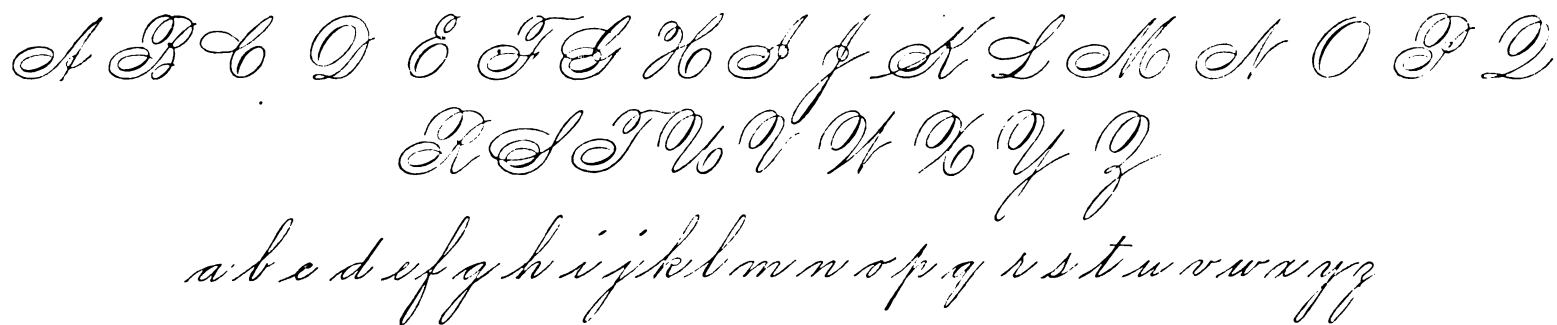
STANDARD LETTERS, WITH SCALE OF PROPORTION.



STANDARD LETTERS.



LADIES' HAND, EXTENDED.



SPECIMENS.

Due William M. Huntington or order on demand Eighteen Dollars.

The secret of happiness is in always having something to do
and in doing that something with zeal and cheerfulness of heart.

Ambidextrous Brilliant Compton Dillingham Eminence
Gillman Hampton Indolent Jameson Kinsman Lawns
Maxims Monday Omission Penmanship Quartz Rolling
Saxony Triumph Unionville Visions Wood Xenia York Zone

Due A. H. Kimman or order on demand for value received
Five Hundred Sixty Eight and $\frac{5}{100}$ Dollars.

\$2295 $\frac{00}{100}$

New York, October 15, 1883.

At three days sight pay to Charles Rollinson or
order Twenty Two Hundred and Ninety five Dollars
value received.

R. S. Peale & Co.
St. Louis Mo.

George J. Ames.

\$1750 $\frac{00}{100}$

Chicago, September 20, 1883.

Six months after date I promise to pay Benj.
F. Kelley or order One Thousand Seven Hundred and
Fifty Dollars value received.

Joel H. Barlow.

ABBREVIATED CAPITALS.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

CORRESPONDING HAND.

Writing for Correspondence should be very plain, below medium in size, and be written in a light free running style

27 Broadway, New York.

August 10, 1883.

To Samuel C. Woodford.

St. Louis, Mo.

Dear Sir,

I am informed that Mr. Edward J. Cummings was lately and for some years in your employ.

Would you kindly and confidentially inform me with such information as you can respecting him, stating in what capacity he was in your service, and your estimation of his general character and capability as a business man; and also please inform me respecting his social standing during the period he was in your employ or of your acquaintance.

Hoping an earlier response I am

Yours Respectfully

William M. Leonard

124 Market St. St. Louis, Mo.

August 13, 1883.

Mr. William M. Leonard.

New York City.

Dear Sir,

In response to yours of the 10th instant making inquiry respecting E. J. Cummings I would say that he was in my employ nearly two years. During the first two years he was acting as a clerk, receiving wages as such, and was very quiet and free during night. On a business matter he left last January and went to the office of an insurance establishment and was doing good business. I regard Mr. Cummings as a very trustworthy and capable business man and possessed of excellent social qualities. During my acquaintance his social standing has been excellent.

Yours respectfully

Samuel C. Woodford.

LEDGER, OR ROUND HAND.

Merchandise Commission
Bills Receivable. Bills Payable.

Practical ^{and} Artistic Penmanship.

Cash Dr. Daniel T. Ames. Co.

New York. Writing-School. Cr.

New York. Sheldon & Company Chicago
Publishers.

Penmanship

Business College. Practical Writing
Business College.

Learn to Write

WHOLE-ARM CAPITALS, PLAIN.

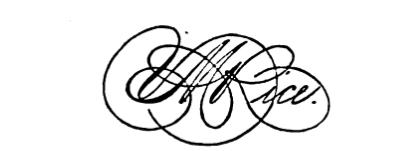
A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

WHOLE-ARM CAPITALS, FLOURISHED.

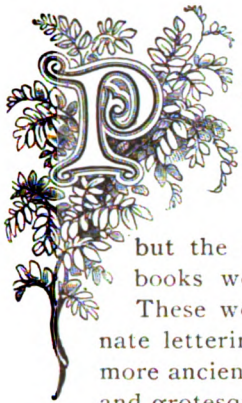
A B C D E F G H I J K
L M N O P Q R
S T U V W X Y Z

*Whole Arm Capitals may be used for Superscriptions
Ledger Headings and Professional Penmanship where
license and display are permissible if not desirable.*

This image displays a comprehensive set of cursive capital letters, from A to Z, organized into four horizontal rows. The first row contains letters A through F, the second row G through L, the third row M through R, and the fourth row S through Z. Each letter is rendered in a highly decorative, calligraphic style, featuring elaborate loops, swirls, and flourishes that extend above and below the baseline. The letters are black on a white background, showcasing the intricate details of the cursive script.

ARTISTIC PENMANSHIP.



PEN EMBELLISHMENT is one of the oldest and most useful of the arts. In ancient times, before the discovery of the art of printing, the pen, save the chisel, was not only the sole recording agent, but the chief implement of art. All manuscript books were the tedious productions of the pen. These were often elaborately embellished with ornate lettering and various styles of ornament. The more ancient styles of ornamentation were of the scroll and grotesque order, mythical figures of gods, dragons, genii, and all manner of imaginary forms figured conspicuously in ornamentation. Later, beginning with about the 16th century, in nearly all of the French, English, and American published works upon penmanship, off-hand flourishing has been the predominant mode of pen embellishment, which also appeared in all manner of forms, from a simple sweep of the pen to elaborate designs representing birds, beasts, dragons, fishes, and all manner of fanciful designs. This order of embellishment, although greatly modified from the masters of a few centuries ago, is still a conspicuous element in the penman's as well as the engraver's art, and is, therefore, entitled to consideration in any work of the present time devoted to artistic penmanship. The art of flourishing is not only desirable as an accomplish-

ment to the pen artist, but its practice tends to discipline the hand and eye, so as to impart greater ease and dexterity in the execution of practical writing.

Recently, through the introduction of the various photographic processes for transferring and printing pen drawings, new and different demands have been made upon the penman's art. The pen artist is now called upon to execute with the pen all manner of designs, which have hitherto been strictly within the province of the engraver, and such designs must be produced not only with a degree of care and perfection, but in a style to meet and rival the various classes of engraving with which they must enter into competition.

Through this new and exacting demand, the styles of lettering and ornamentation which were formerly known and recognized as essentially the penman's art, require modification and adaptation to these new purposes, as a means of ornament. Flourishing is now less abundant and conspicuous, in its place are various other species of ornamentation, such as floral, scroll, panel and tint work. Each of these several styles of ornamentation, with examples illustrative of their proper application in artistic pen work, will appear upon the following pages.

It has been the earnest endeavor of the author to present the best forms for standard and ornate lettering, together with designs covering the entire range of the penman's art.

HINTS ON THE DESIGN AND EXECUTION OF PEN WORK.

HINTS ON DESIGNS, &c.

WHATEVER the purpose of any work, much of its success depends upon the skill and artistic effect of the design; hence extreme care and thought should be exercised upon the design. No amount of work, however carefully and skillfully performed, can produce a good or satisfactory result from a design awkward or inappropriate.

After selecting the paper or material upon which the work is to be executed, fasten it with thumb-tacks or glue to a drawing-board; draw with a pencil border and center lines; then sketch lightly with a pencil the design, having care to give due prominence to the several parts according to their importance in the work, with a proper intermingling of lights and shades.

When designs are to be copied, there are numerous methods for making transfers.

The most common is by means of thin transparent paper or cloth, which is placed over the design to be copied, and the outline traced over with a pencil, after which the opposite side of the tracing is penciled over with a soft, black pencil; then place the tracing upon the paper on which the copy is to be made, when the lines upon the tracing are retraced with a pencil or any smooth-pointed instrument which will give a distinct outline upon the paper underneath.

Transfer or blackened paper is often placed under the tracing before retracing it, instead of penciling its reverse side, which is objectionable from the liability of blackening or soiling the paper upon which the drawing is to be made; and then the transfer lines thus made are not easily removed with a rubber.

Of course this method of transfer can be used only where the desired reproduction is the same size as the original. If it is to be enlarged or diminished, other methods must be sought.

This may be accomplished by marking the copy to be transferred into squares, and the paper upon which the reproduction is to be made into corresponding squares, enlarged or diminished according to the change desired from the size of the original copy. The same change is accomplished very readily by the use of proportional dividers, with which every draughtsman should be provided, or by the use of the pantograph.

MATERIALS ADAPTED TO FINE ARTISTIC PEN WORK

USE a fine quality of Bristol board or Whatman's hot-pressed drawing-paper, and a fine quality of *black* India-ink, freshly ground from a stick, in a tray containing rain-water. Ink of any desired shade may thus be made. If work is intended for reproduction by any of the photographic processes, the ink must be ground until jet black, and then the pencil guide-lines must be removed with a soft gum or sponge rubber, so as to remove as little of the ink as possible. Hard rubber will not only remove much of the ink, but will tear up the fiber of the paper, and thus break or make ragged the delicate hair-lines, which will therefore fail of a good result when photo-engraved. It should be specially noted that all lines to reproduce must be clear smooth, continuous and black; if so, no matter how fine, they will answer the purpose. Copy should also be made at least twice the dimensions of the desired reproduction.

PENS.

FOR script writing, use Gillott's "303" or Spencerian Artistic No. 14. For fine drawing or tinting, use the "303" or Crow Quill. For flourishing, use Spencerian No. 1 or Ames's Penman's Favorite. For lettering, especially Old English, German and Church text, the Sonneck pen, both broad and double-pointed, may be used to advantage.

THE DAY SPACING OR SHADING T SQUARE.

THIS is undoubtedly one of the greatest mechanical aids to the pen artist and draughtsman that has ever been discovered.

The following cuts represent the head with a section of the blade of the square, and several specimens of ruling and shading, photo-engraved direct from work done by aid of the square with a common draughting pen, the lines being separated at perfect intervals and made as rapidly as if by free hand. The space between lines may be varied, by turning thumb screw B, from zero to seven-eighths of an inch, lines are made horizontally or upon any desired angle. Much of the shading around the lettering, and the tinting of panels and clouding

Sent, securely packed in boards, by express, to any part of the United States or Canada, on receipt of price, subject to express charges. Address:

D. T. AMES, Proprietor and Manufacturer,
205 BROADWAY, N. Y.

The specimens of tinting given herewith are photo-engraved directly from ruling done by the aid of the square, with the rapidity of free hand lines.

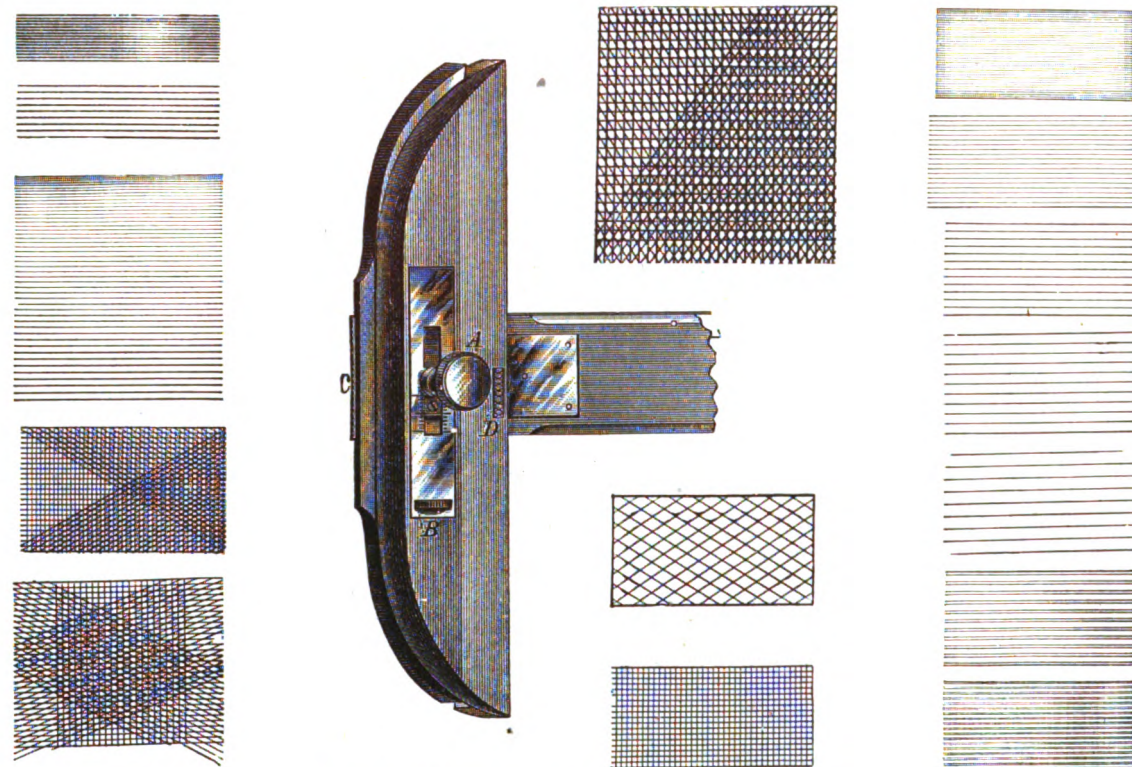
NEW YORK, July 27, 1880.

D. T. AMES—*Dear Sir:* In the great scope and perfection of our designs I have had occasion to put your patent ruling and tinting T square to every possible test, and I find it the most reliable and convenient mechanical aid I have ever seen for the purpose for which it is designed.

Respectfully,

C. E. SICKELS,

Designer and Draughtsman, Am. Bank Note Co., N.Y.



AN INSTRUMENT OF INESTIMABLE VALUE TO EVERY DRAUGHTSMAN.

represented in this work has been done by the aid of this instrument.

The squares are sold at prices varying, according to finish, length and quality of blade, etc., from \$6 to \$8, as per following

PRICE LIST:

	INCHES.	PRICE.
Polished head, nickel mounted, blade of wood,	18 to 24	\$7.00
" " " "	26 to 36	7.50
" " " brass lined	18 to 24	7.50
" " " "	26 to 30	8.00

We recommend all who are in need of a good T square to purchase this, which is suited to all ordinary work as well as to spacing.

NEW YORK, Sept. 9, 1880.

D. T. AMES, ESQ.—*Dear Sir:* One of your patent T squares has been in constant use by me for some time past, and I have found it extremely useful in the various branches of drawing to which I have applied it.

Very truly yours,

EDWARD E. JONES,

Designer and Draughtsman, with D. Appleton & Co.

ATLANTA, GA., Sept. 14, 1881.

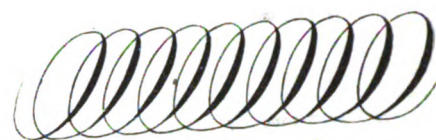
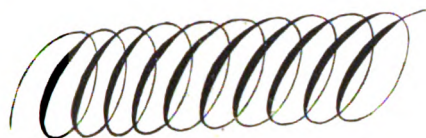
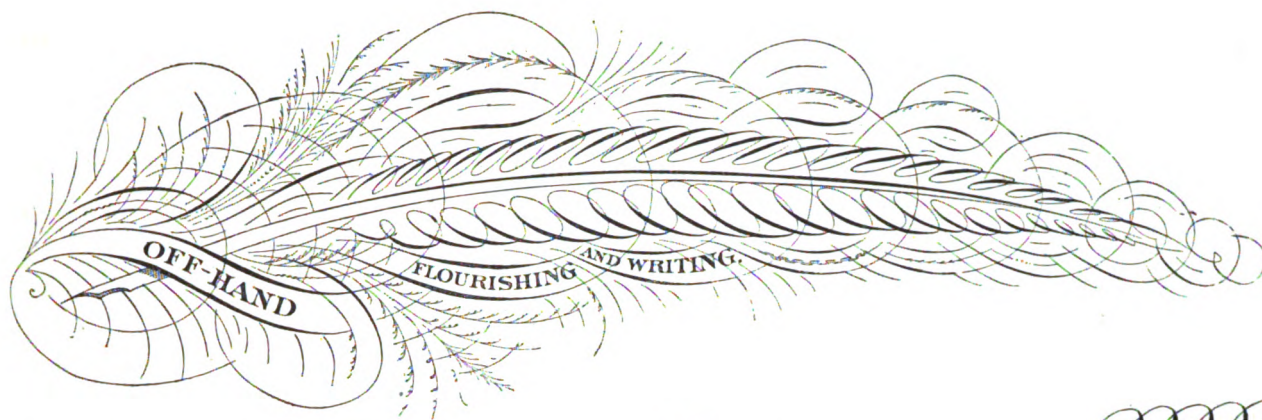
D. T. AMES, ESQ., *Dear Sir:* The squares came to hand safely; and after putting them to the severest tests, we are delighted with the perfection of the work done and the facility with which it can be executed.

It is an instrument that should be used by every draughtsman.

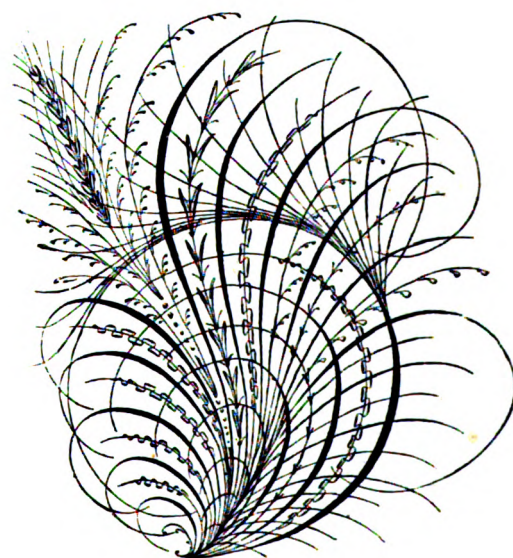
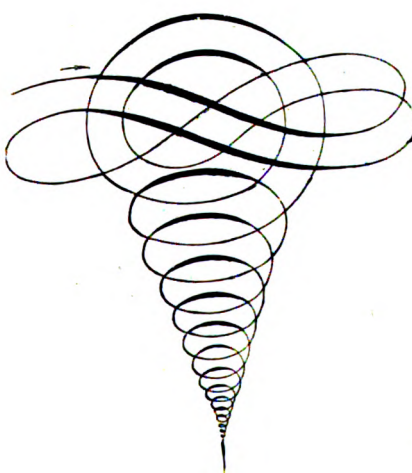
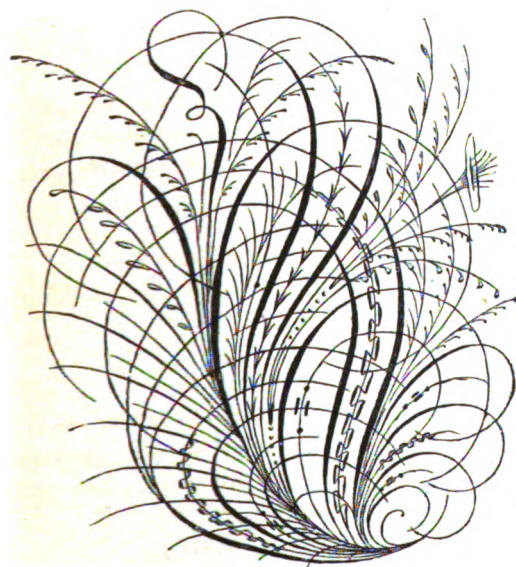
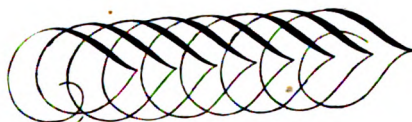
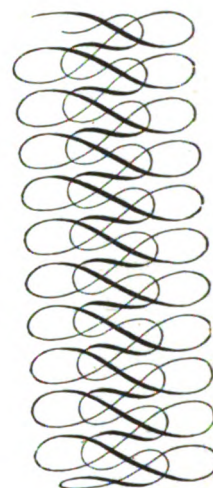
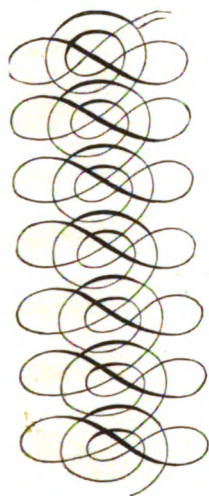
Yours, very truly,

M. J. GOLDSMITH,

Moore's Business University.

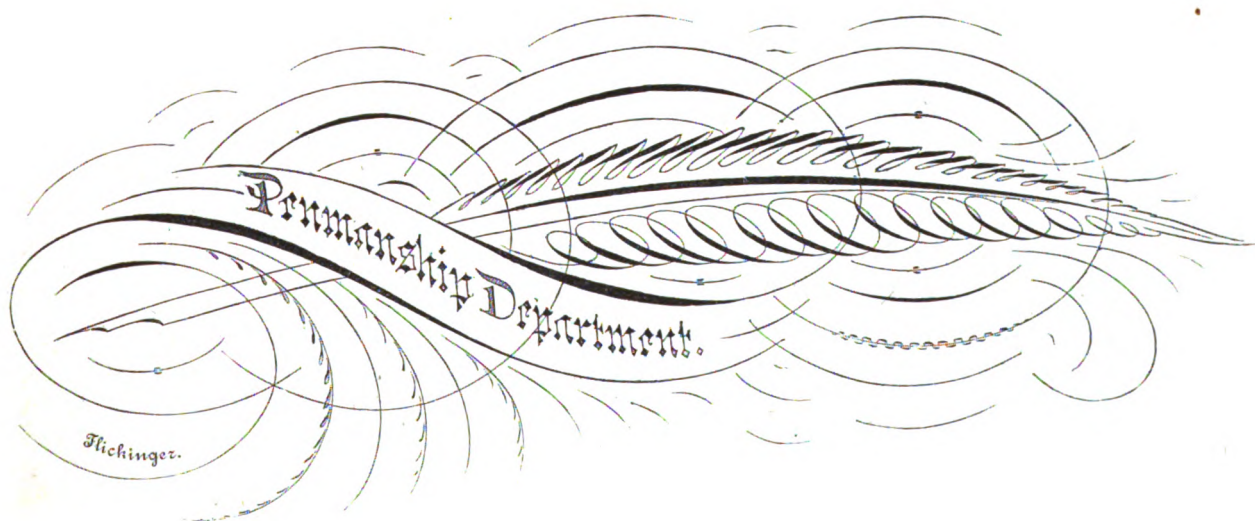
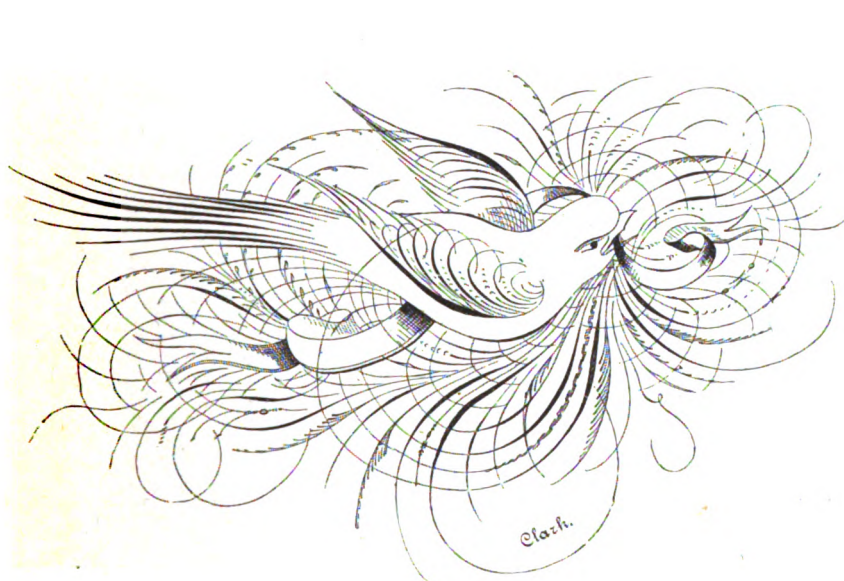


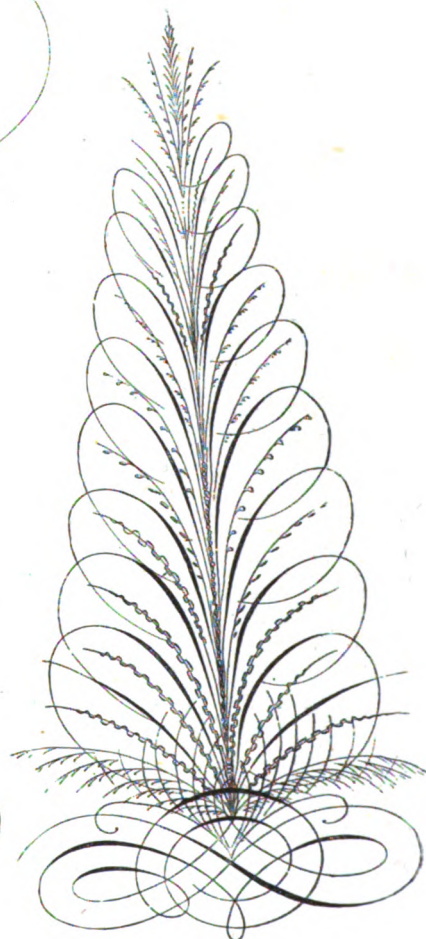
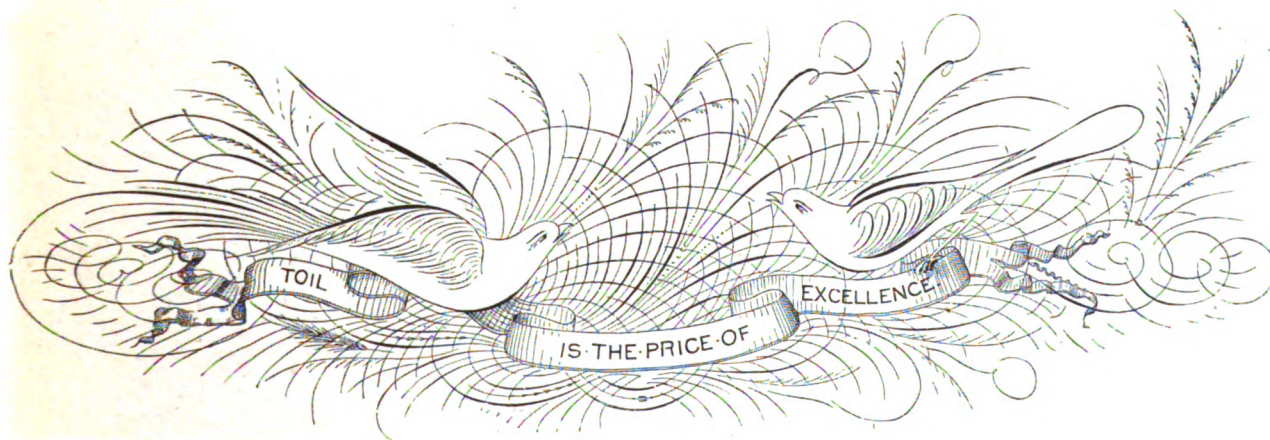
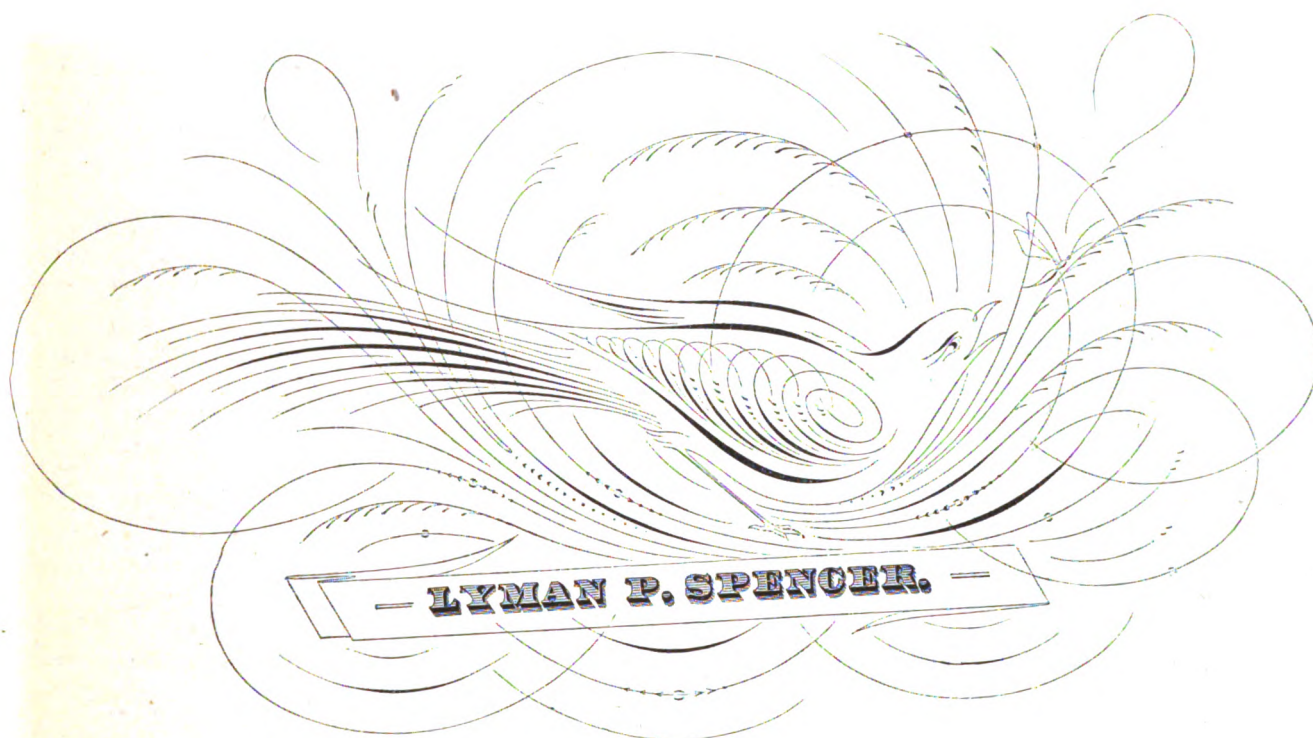
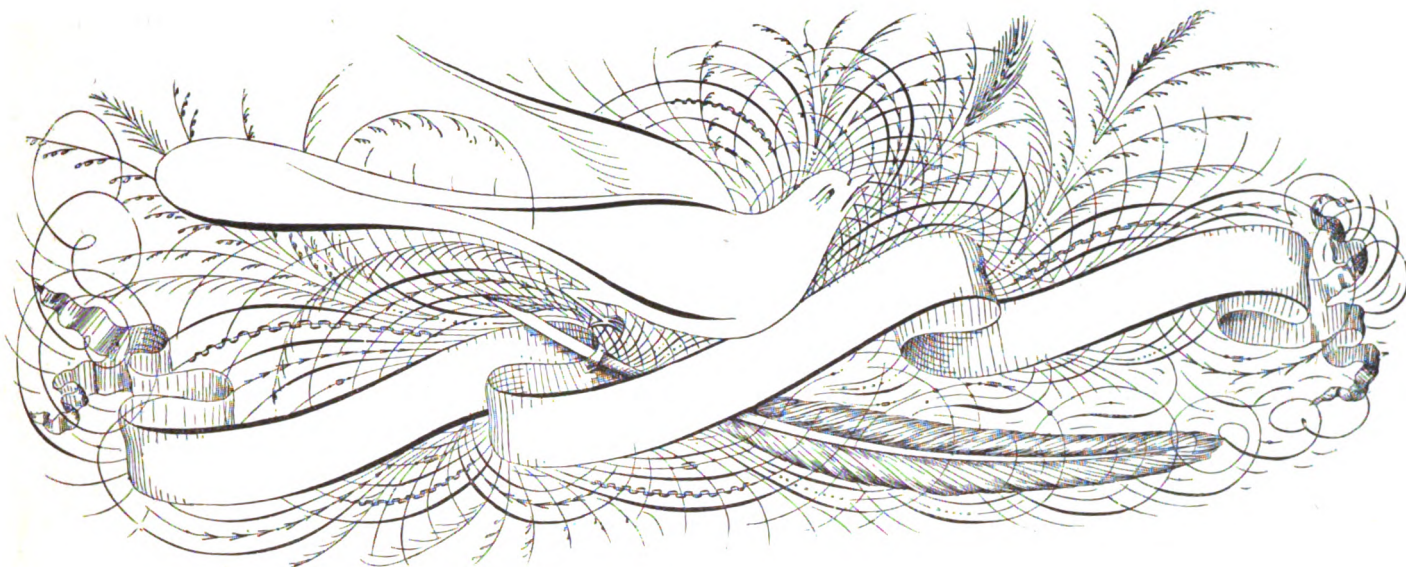
POSITION FOR FLOURISHING.

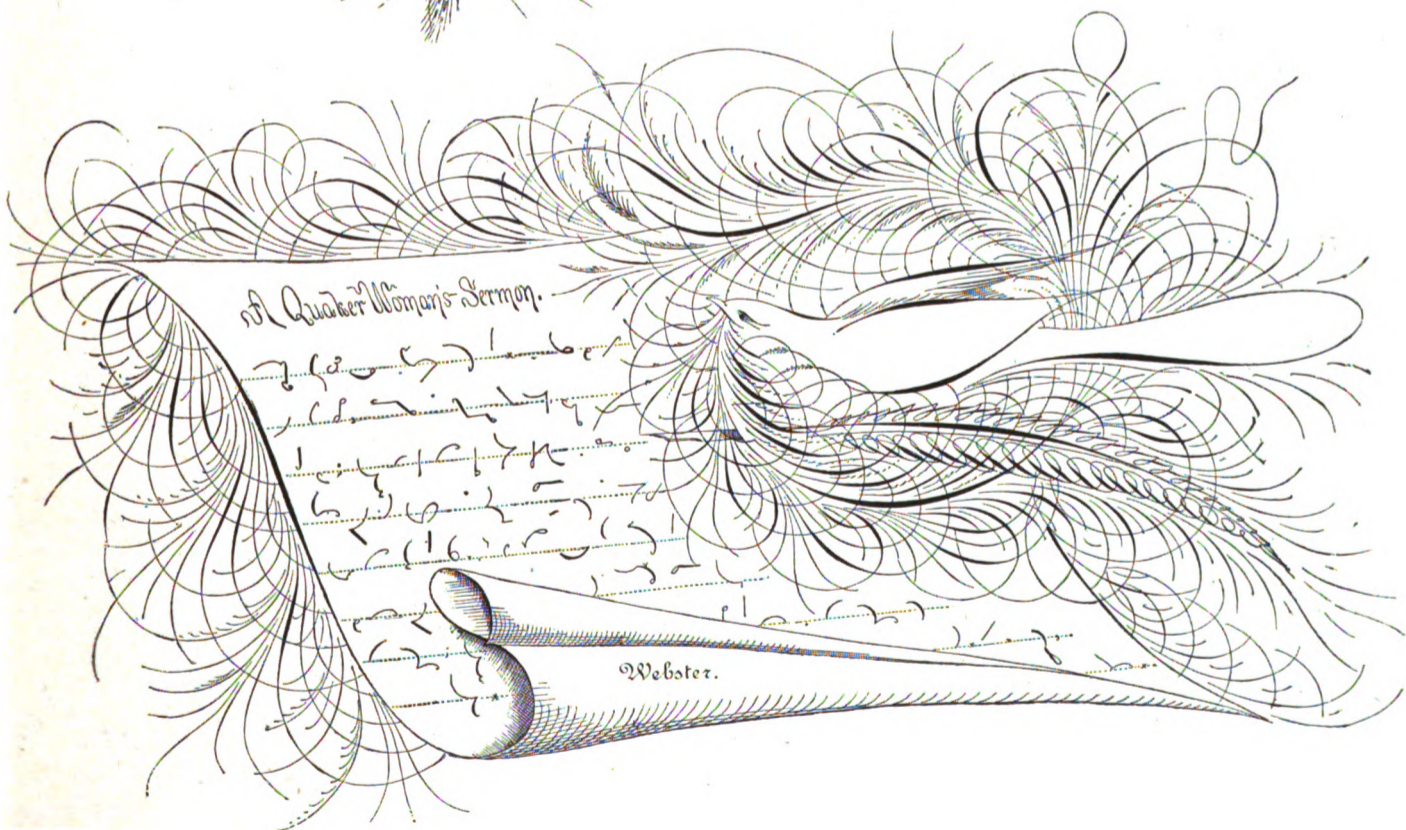


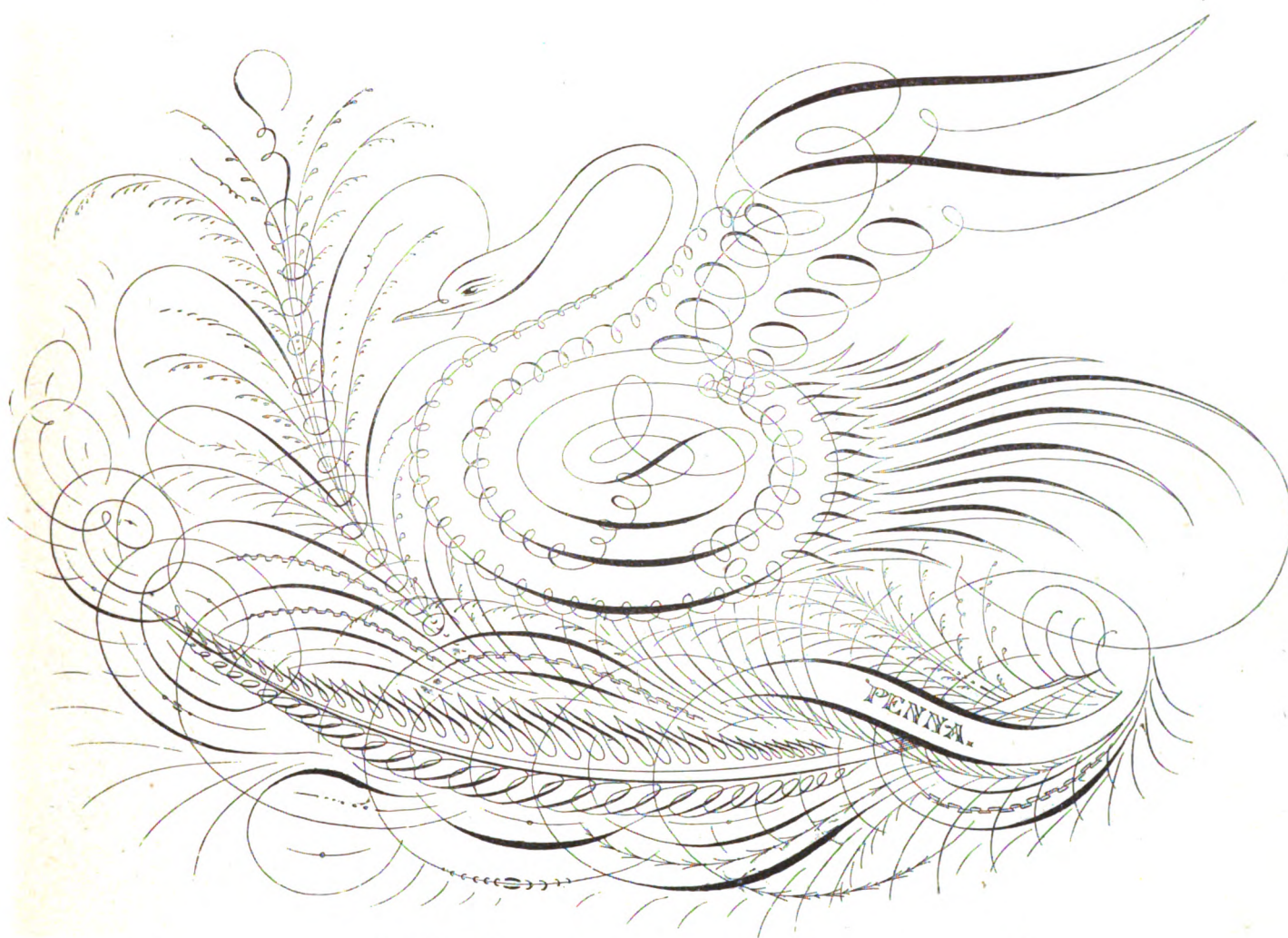
OFF-HAND FLOURISHING.





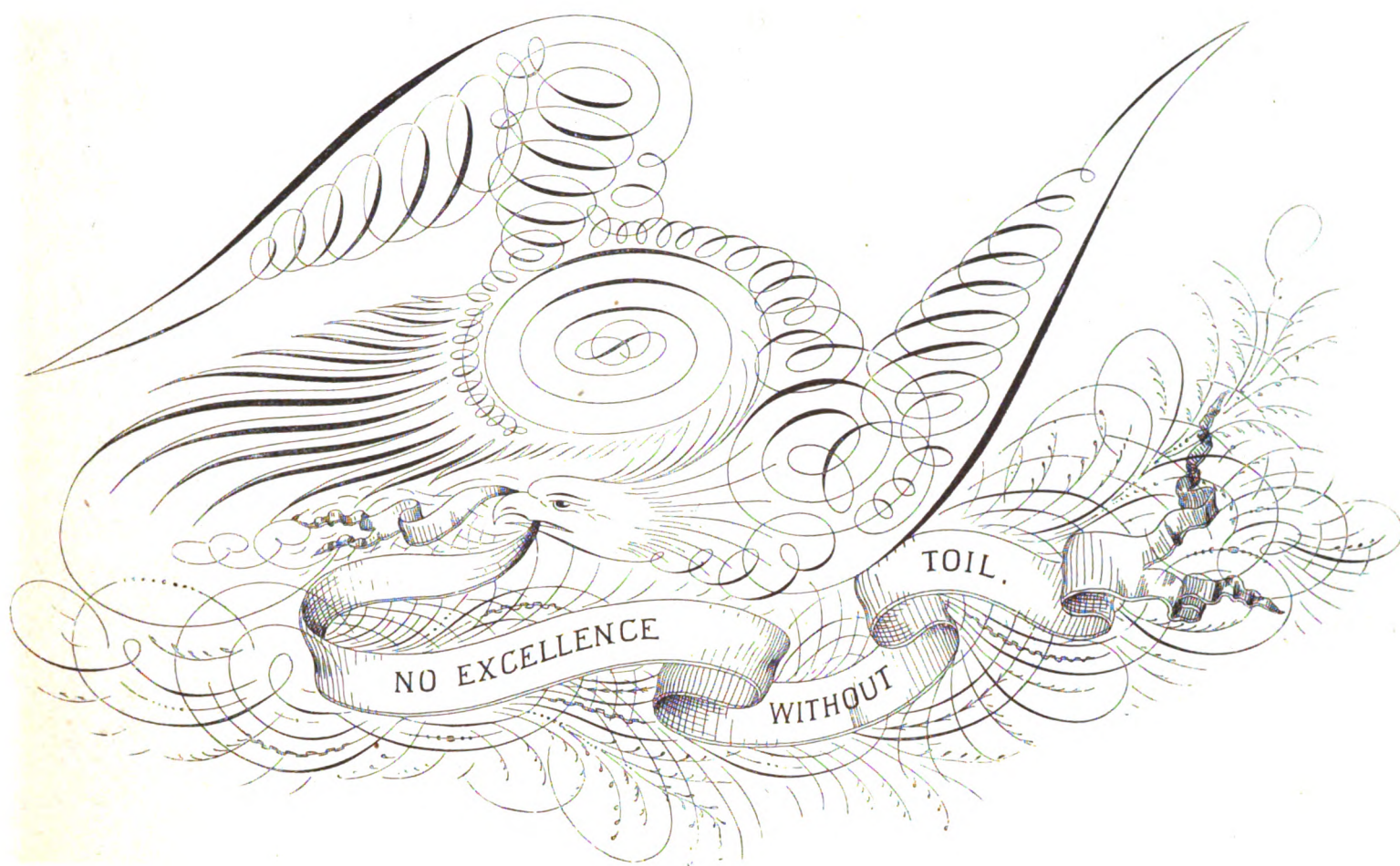






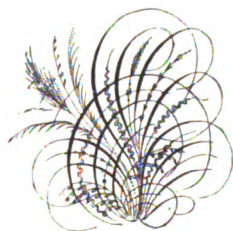
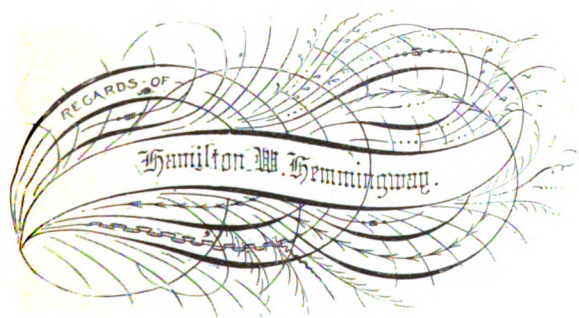
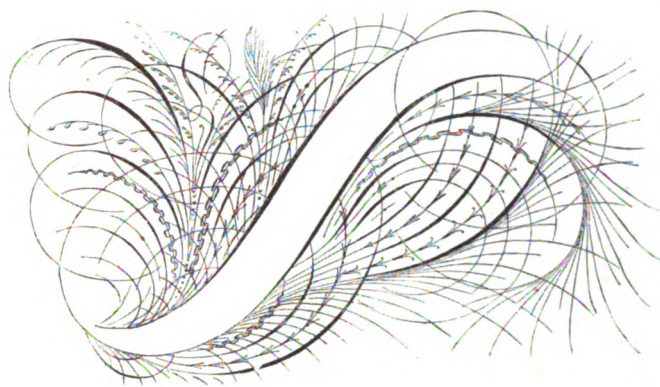
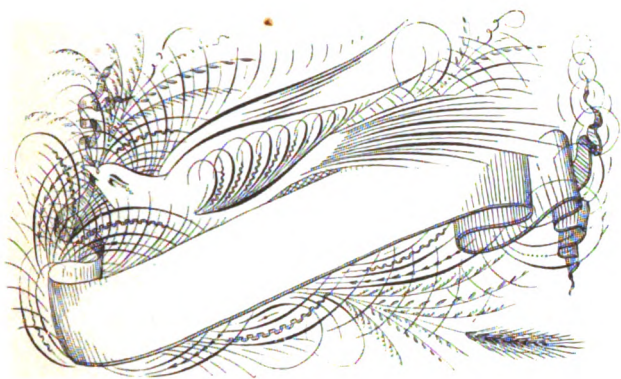
*Sure in its flight though swift as eagles wings,
The pen commands, and the bold figure springs.
While the slow pencils discontinued pace
Repeats the stroke, but cannot reach the grace.*

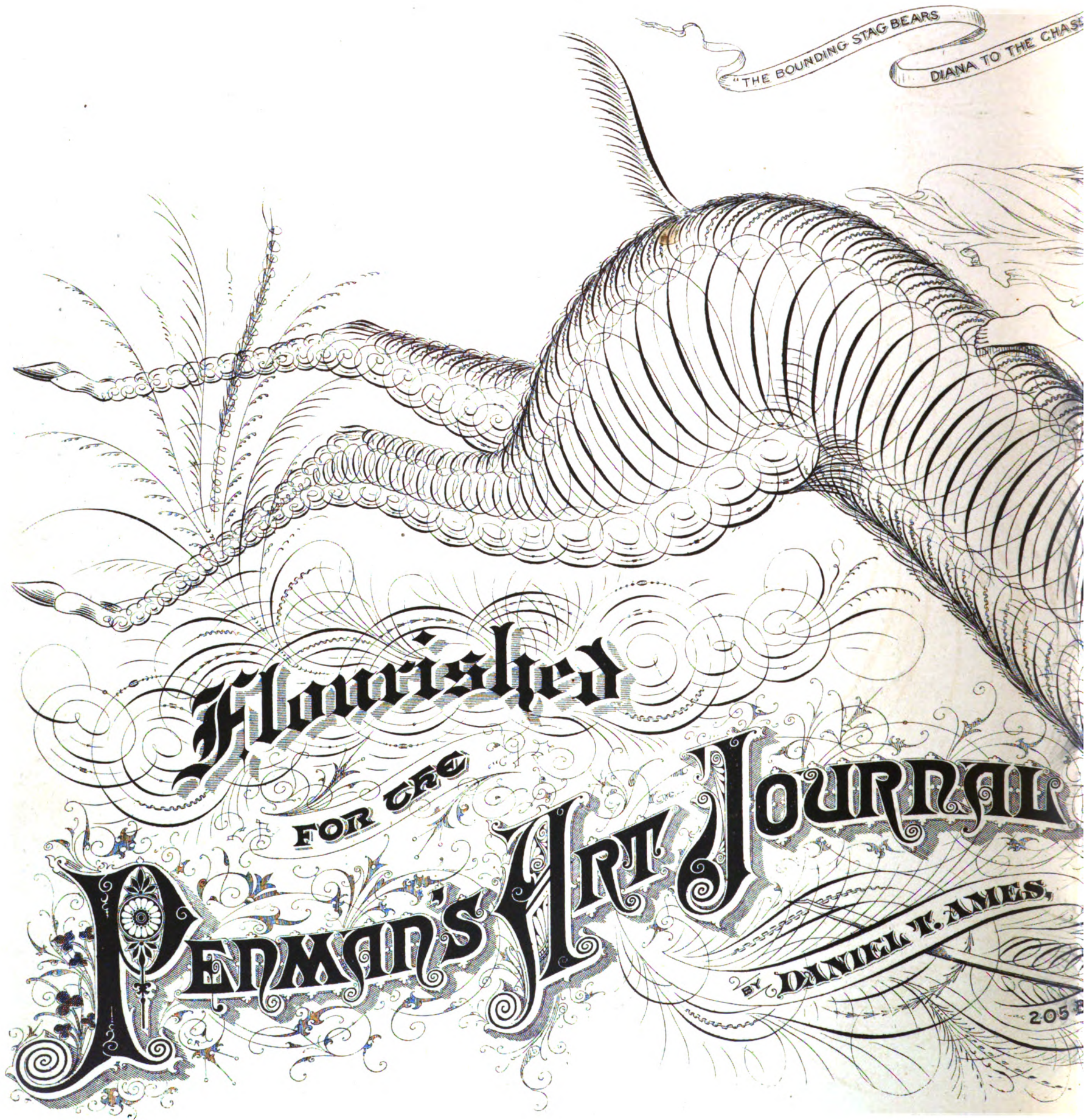






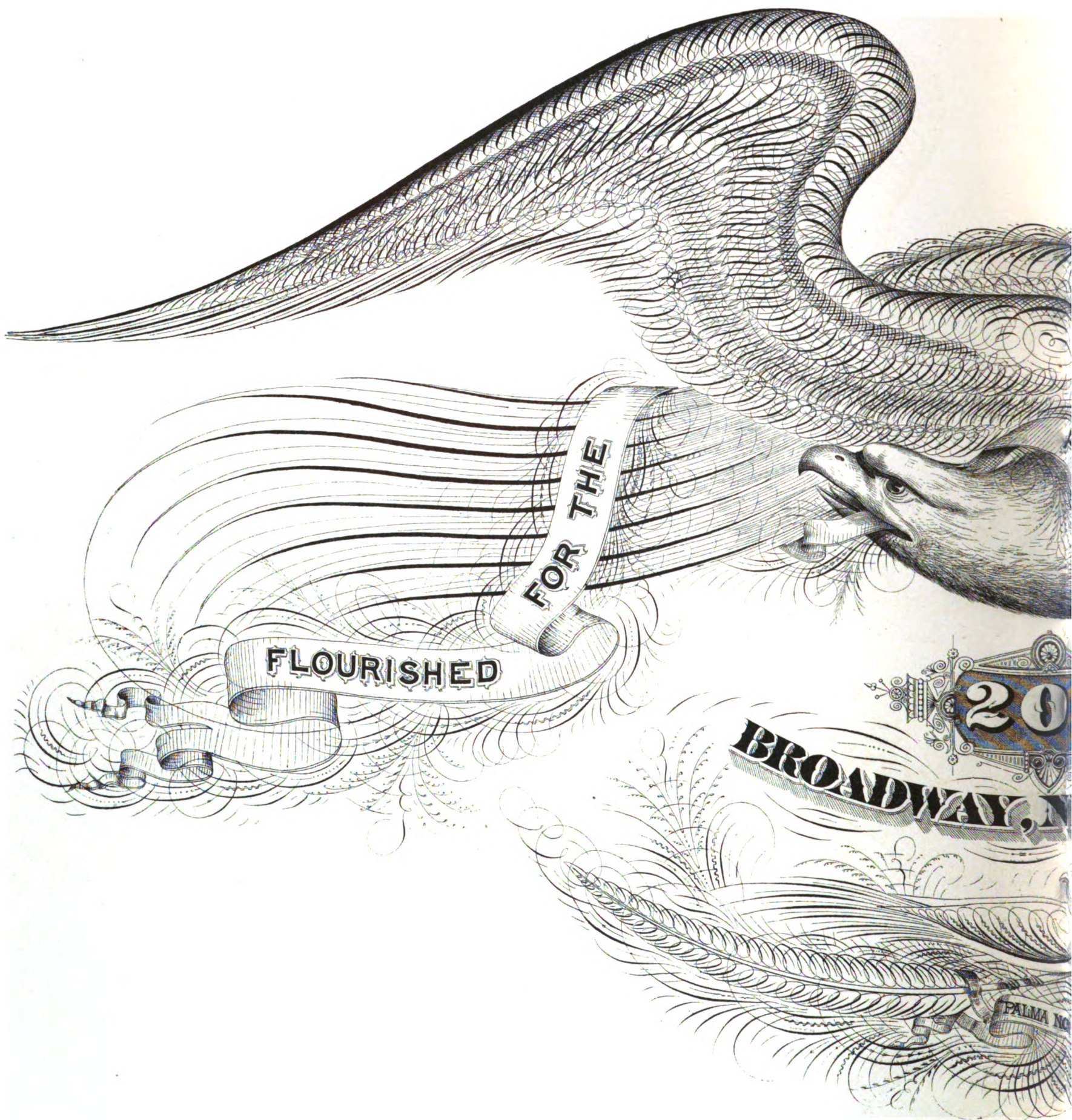
DESIGNS FOR FLAUNTED CARDS AND ALBUMS



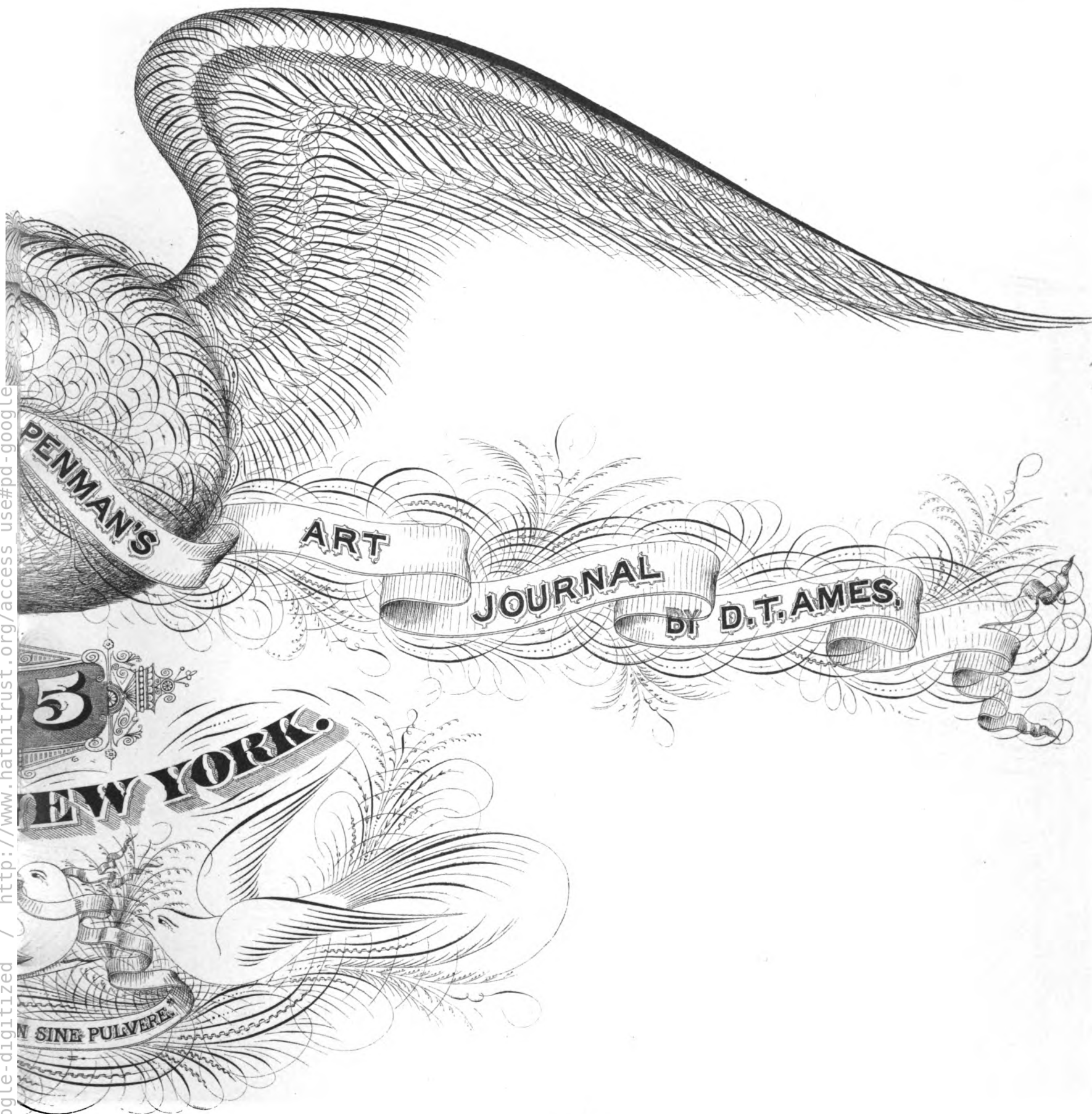




SIZE OF THE ORIGINAL 27 x 40 INCHES.



SIZE OF ORIGINAL 30



3 X 42 INCHES.

ROMAN.
ORIGINAL PEN AND INK COPY FOR AMES' ALPHABETS.

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z & ; ! ? \$

a b c d e f g h i j k l m n o p q r s t u v

SPECIMEN.

W X Y Z

Specimen.

I II III IV V VI VII VIII IX XXV XXX CMD

ITALIC ROMAN.
ORIGINAL PEN AND INK COPY FOR AMES' ALPHABETS.

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z & ; ! ? \$

a b c d e f g h i j k l m n o p q r s t u v w

ALBUM.

X Y Z

Homes.

0 1 2 3 4 5 6 7 8 9

GOTHIC.
ORIGINAL PEN AND INK COPY FOR AMES' ALPHABETS.

A B C D E F G H I J K L M

N O P Q R S T U V W X Y

1 2 3 4 5 Z & 6 7 8 9 0

a b c d e f g h i j k l m n o p q r s t u v w x y z . ! ?

German Text.

ſ ſ ſ ſ ſ ſ ſ ſ ſ ſ

ſ ſ ſ ſ ſ ſ ſ ſ ſ ſ

ſ ſ ſ ſ ſ &

a b c d e f g h i j k l m n o p q r s

t u v w x y z.

Old English.

A B C D E F G H I K

L M N O P Q R S T U

V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v

w x 1 2 3 4 5 6 7 8 9 0 y z



A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u

v w x y z. & 1 2 3 4 5 6 7 8 9 0.

REDIFUEHL (Modified.)

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

VARIETY CAPITALS.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z

FANCY SCRIPT.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

Marking Alphabet.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t
u v w x y z.

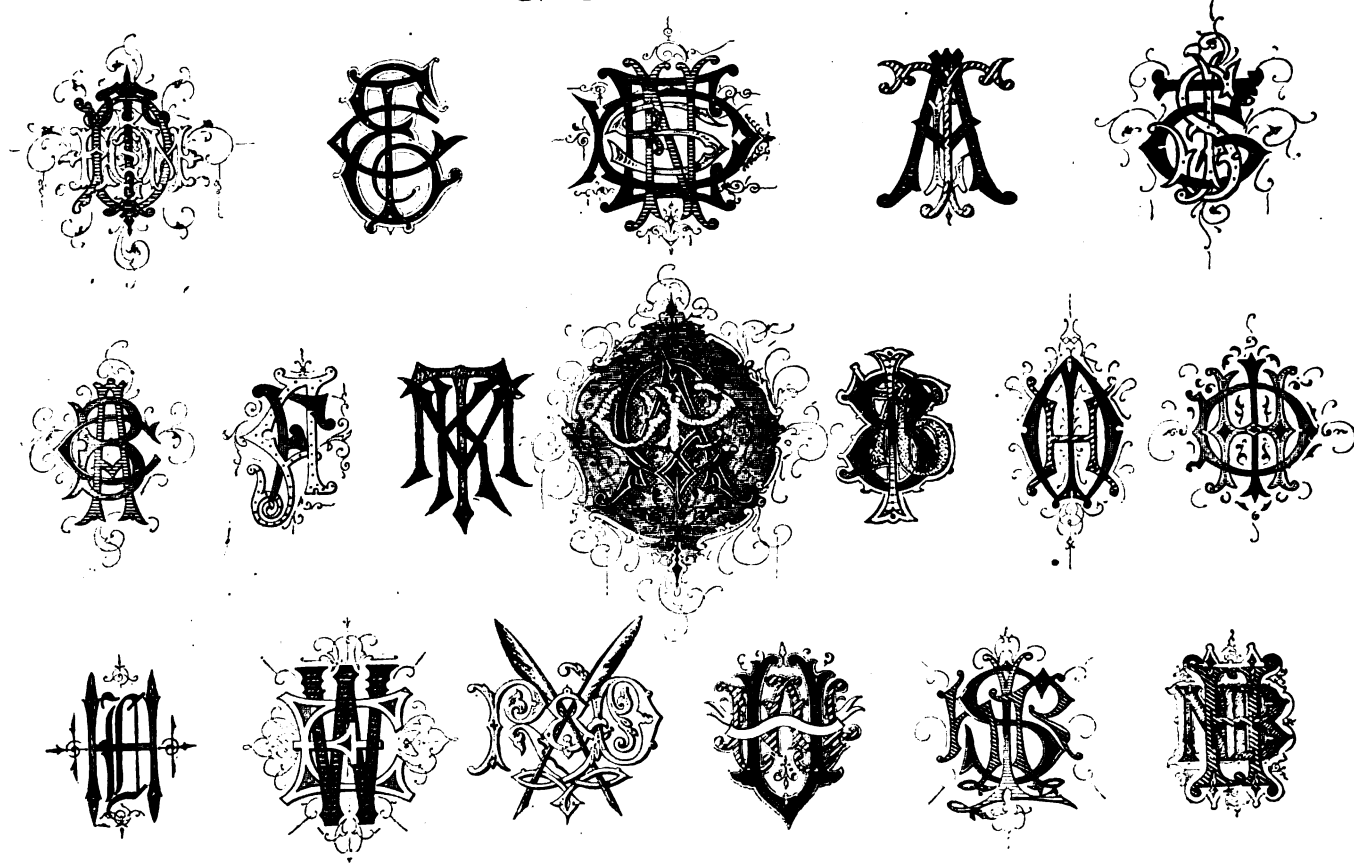
German Round Hand.

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w
1 2 3 4 5 x y z. 6 7 8 9 0

EGYPTIAN

A B C D E F G H I
K L M N O P Q R S
T U V W X Y Z

MONOGRAMS



RUSTIC ALPHABET

BY DANIEL T. AMES.



abcdefghijklmnopqrstuvwxyz

Rustic Alphabet

BY CHARLES ROLLINSON.



THE NATIONAL PARK BANK.

BLOCK ROMAN.

A B C D E F G H I J K L

M

abcdefghijklmnopqrstuvwxyz

N

klm 1883 nop

O

P

Q R S T U V W X Y Z

The First National Bank.

Chamber of Commerce
STATE OF
New York.

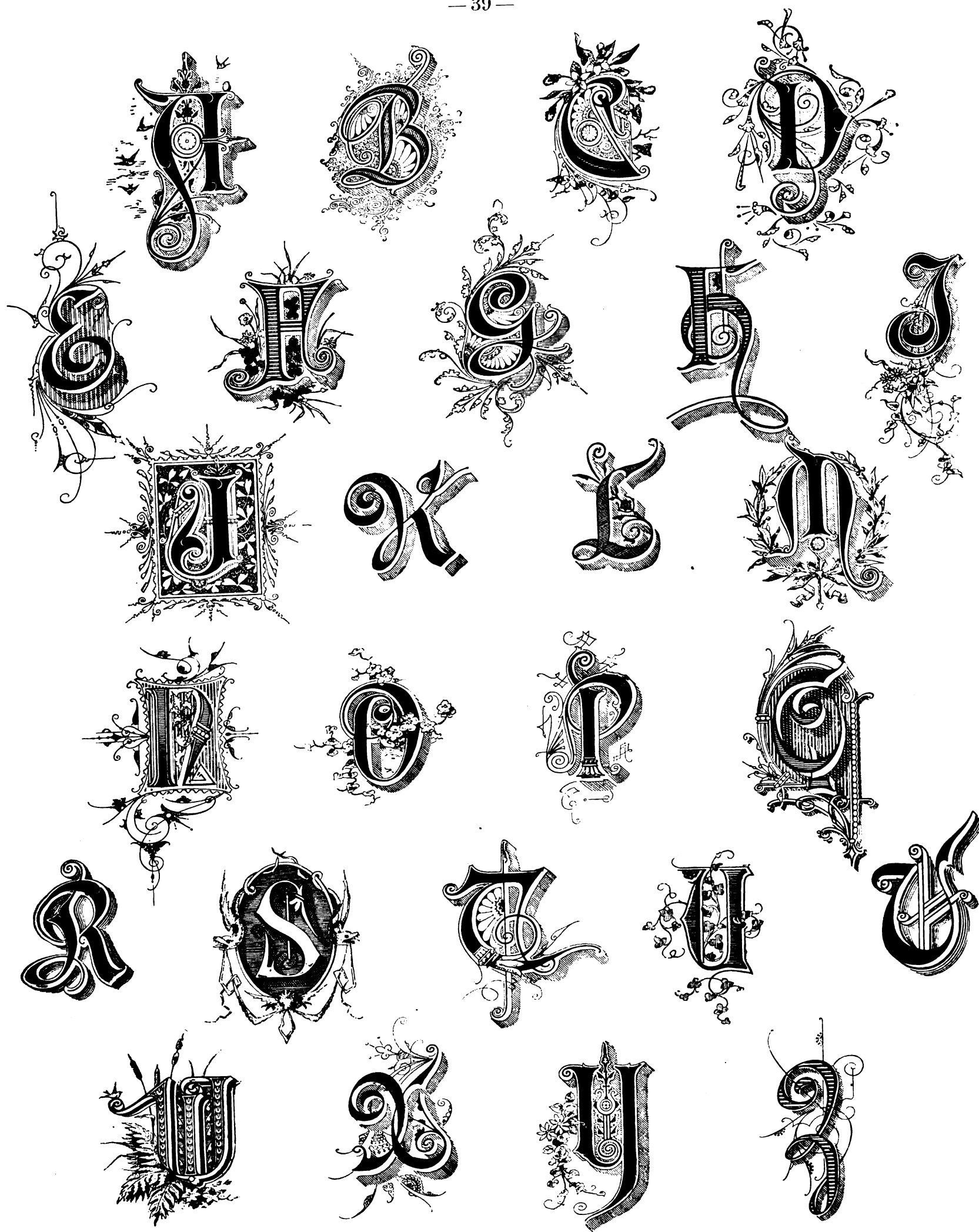
SCROLL ALPHABET.

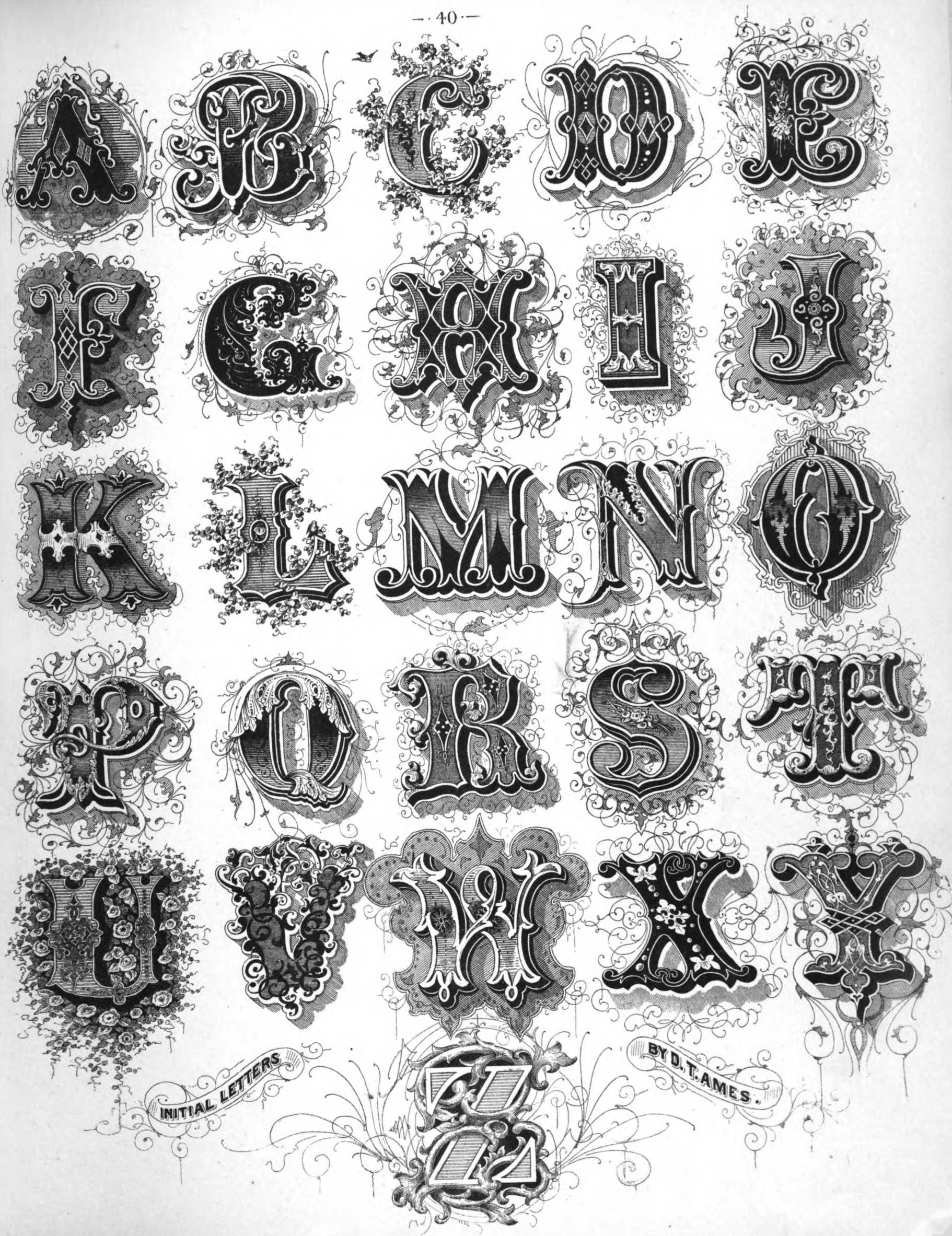
A B C D E F G H I J

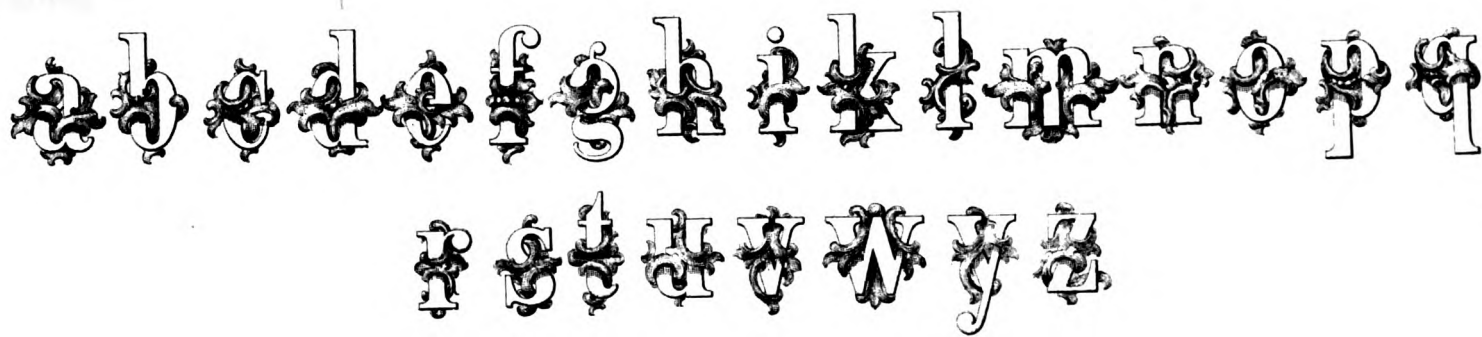
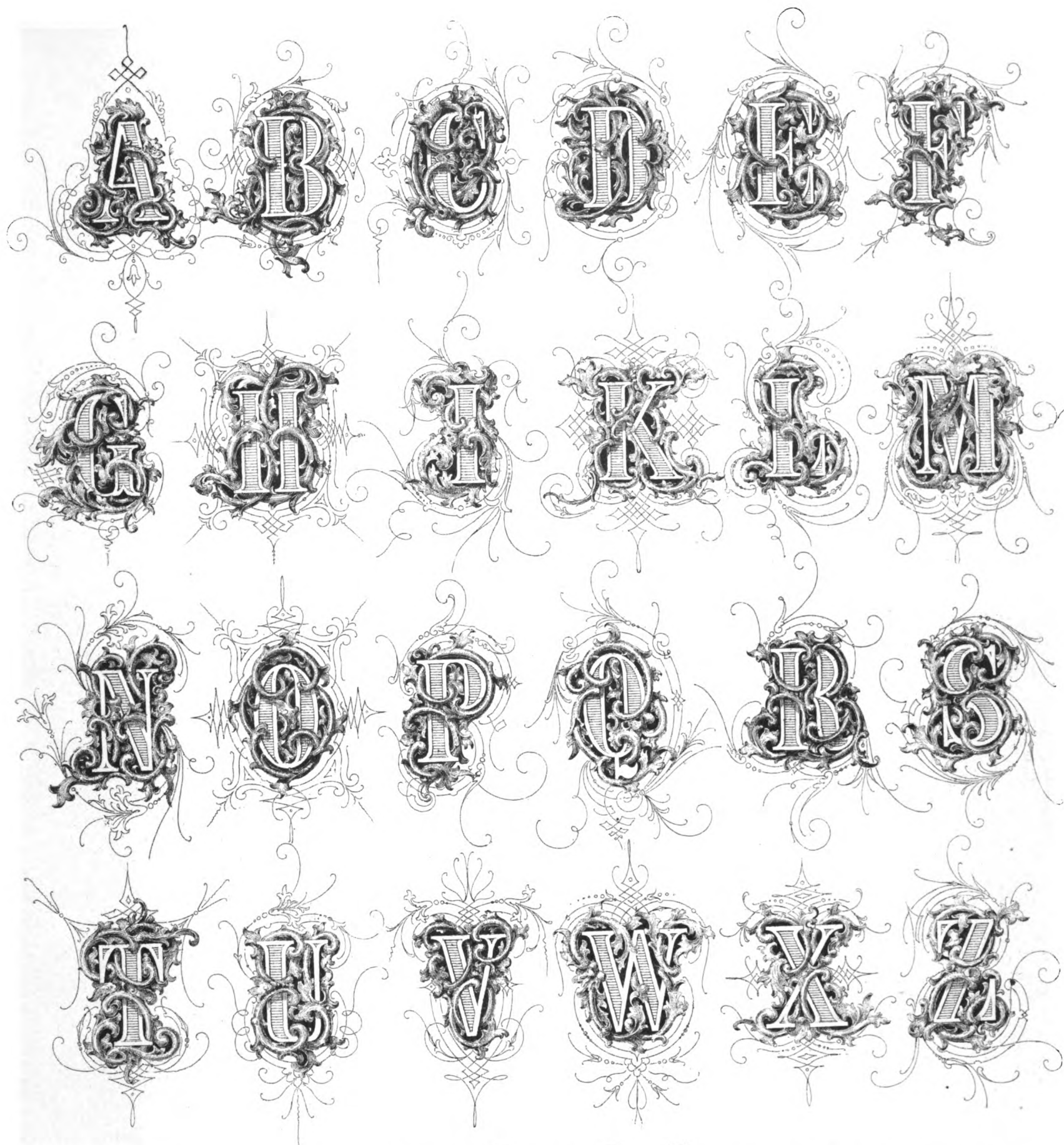
1 2 K L M N 6 7
3 P Q R S T U V W X Y Z 8
4 5 O P Q R 9 10

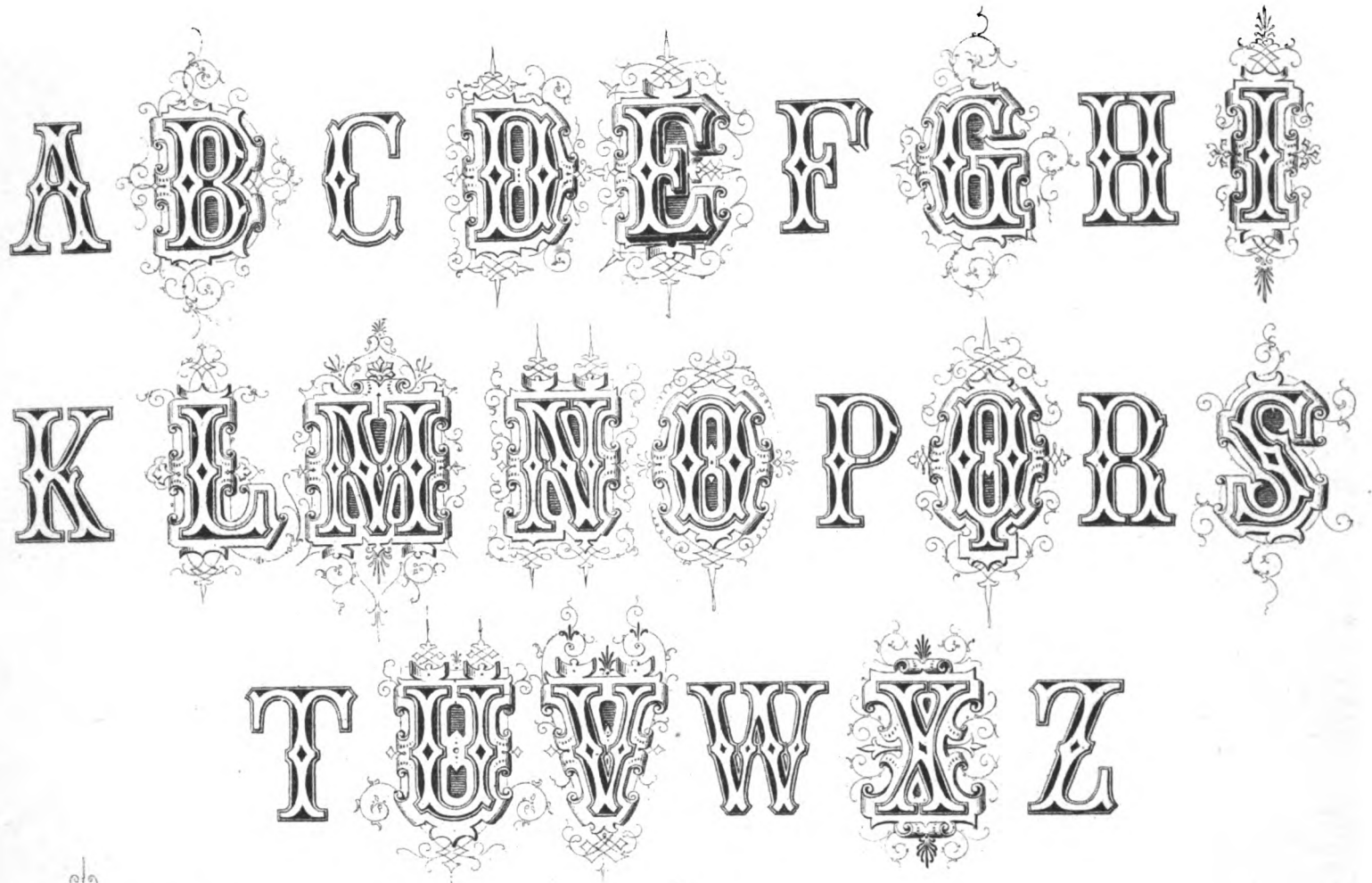
S T U V W X Y Z & C.

EDUCATOR.



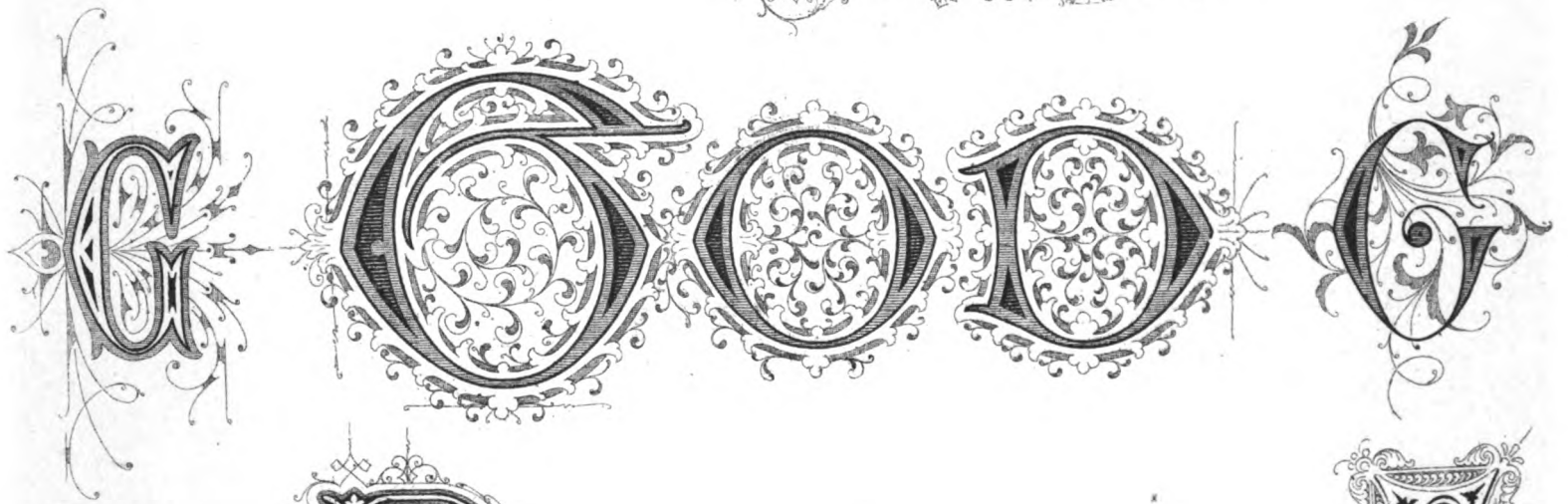






Alfred

Goldsmith



A B C D E F G H I

K L M N O P Q R S

T U V W X Z

a b c d e f g h i k l m n o p q r

s t u v w x z



Choral



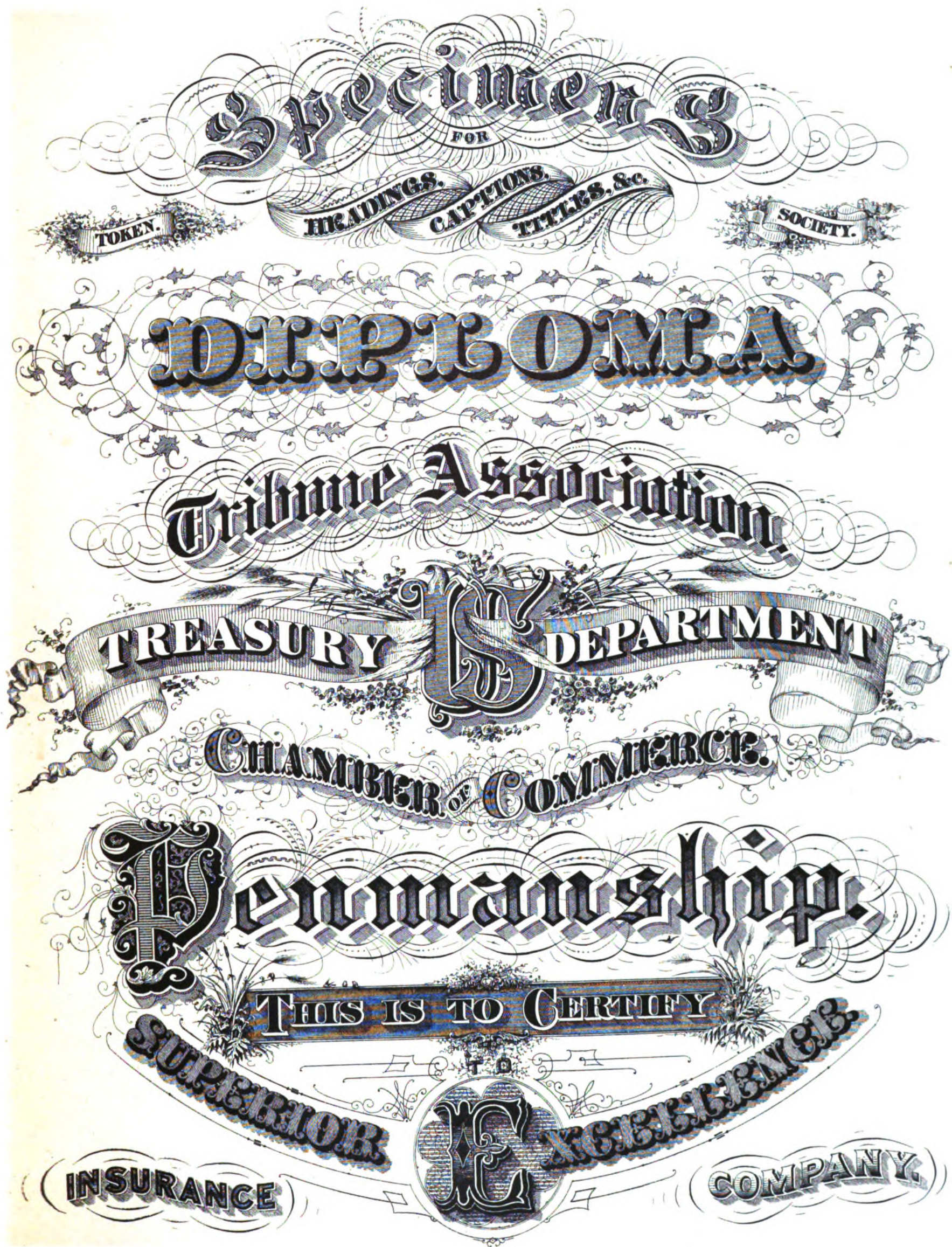
DESIGNS
FOR
BOOK-MARKING
BY AMES.

PRESENTED
TO
MINNIE MOORE
BY
Her Friend
Hamilton
CHRISTMAS
1883

PRESENTED AS A TOKEN OF ESTEEM
TO
Prof. Solon Wise
BY
THE CLASS OF
COLUMBIA COLLEGE
New York
MAY 1883

VERA AMICITIA EST SEMPERNA
A
TOKEN
OF
Friendship
Goodness True
TO
ELEANOR WORME
MARCH 22nd 1883

TO
B. H. Kelley
ON HIS
10th BIRTHDAY
OCTOBER 4th 1883
BY
His Sister
SADIE



SPECIMENS

Penmanship.

DRAWING AND LETTERING



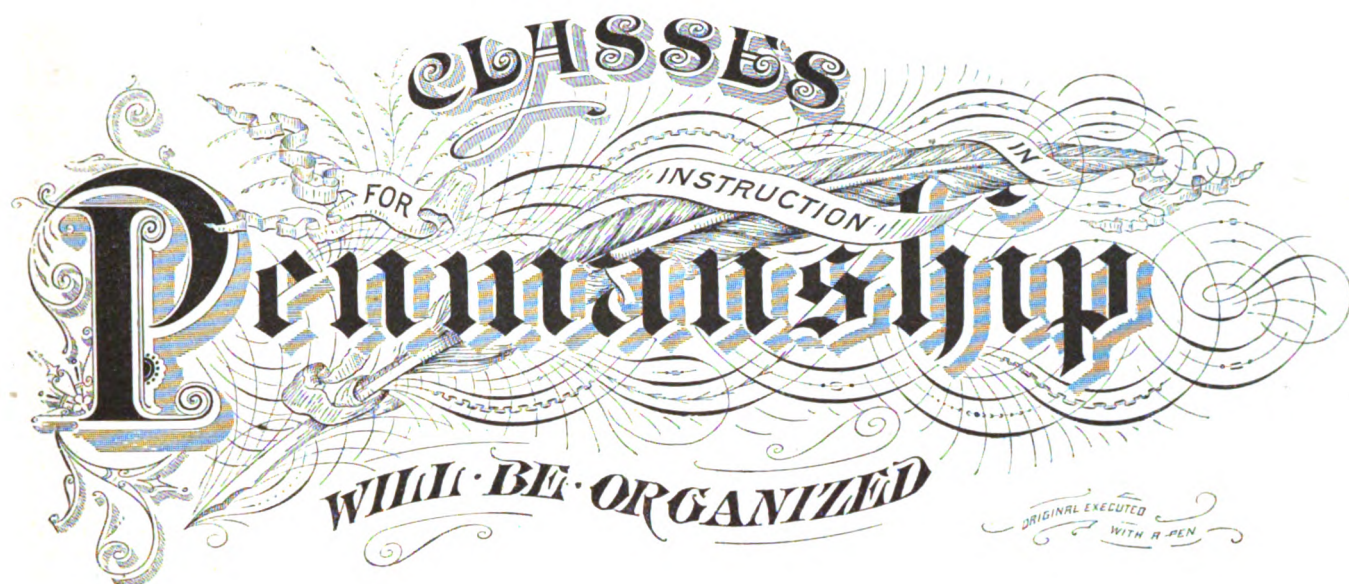
This Certifies that,

PRACTICAL AND ARTISTIC Penmanship AS TAUGHT BY



Whereas

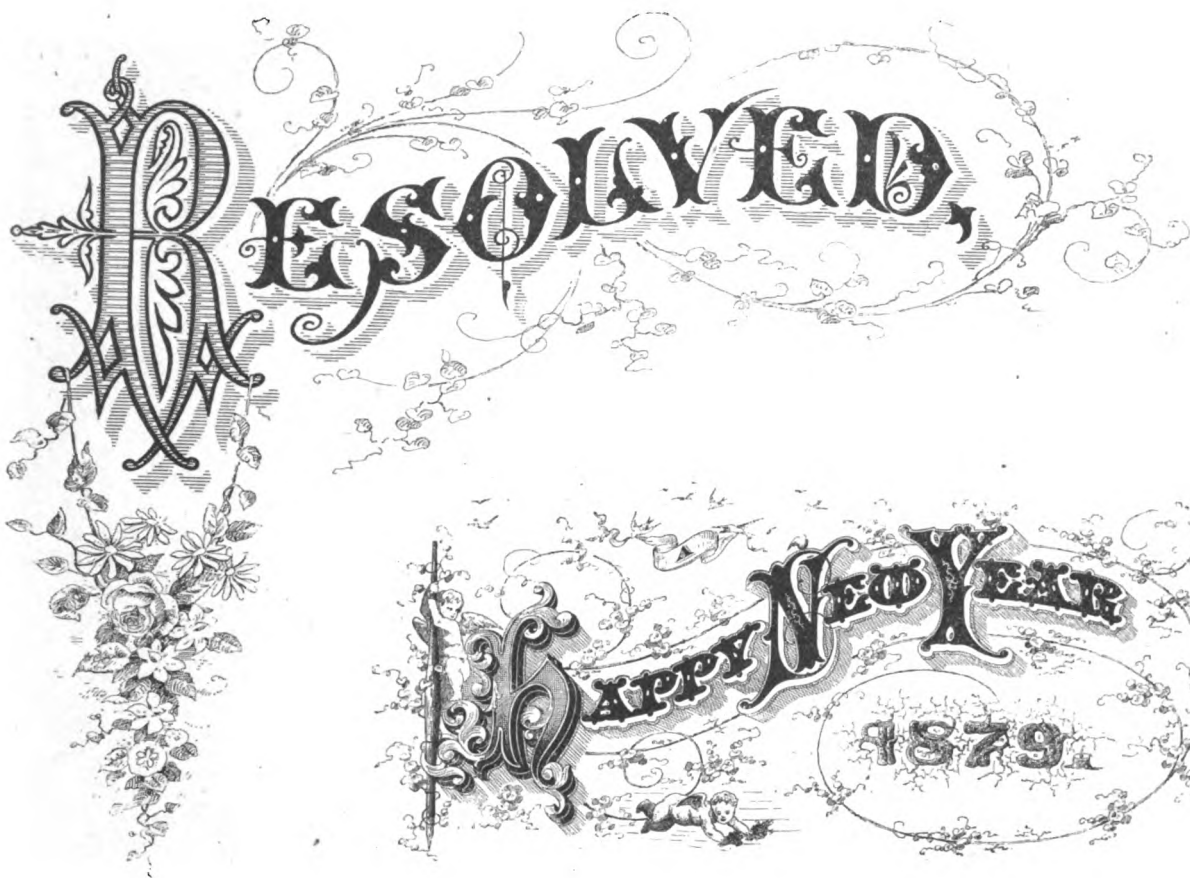
MARRIAGE



Florence Elaine Ames,







IS AWARDED TO



AT A MEETING OF THE
Citizens of East Saginaw
MICHIGAN,
HELD AT THE
Common Council Rooms, August 16, 1882

the following preamble and resolutions were unanimously adopted, viz:-

RESOLVED,

Almighty God, in the exercise of His divine will, has removed from this world and the busy cares of life,

JESSE HOYT

OF NEW YORK CITY

*((Therefore, we the Citizens of the City of East Saginaw, Michigan,))
have assembled here to-night, to pay our last sad tributes to the*

MEMORY

of the departed, and to express our deep appreciation of the many and lasting obligations that we as citizens owe to him, and by words and outward tokens to express our sincere sorrow for the irreparable loss our city has sustained by his death.

Thirty-two years ago the tract of land which is now occupied by our prosperous city was a wilderness and Mr. Hoyt's keen perception, and observing mind foresaw the growth and development of the Saginaw Valley, and here, in the wilderness, he laid the foundation of a great and prosperous community, and during all the various phases of its development, from its infancy to the present time, his faith and confidence in our city never faltered. Look where we may, and there we find the evidences of his acute business judgment, sagacity, and intelligence, in the numerous enterprises that he has fostered which have materially advanced the substantial growth and development of our city; hundreds of happy families owe their happiness to him; no man ever did, or could, doubt his integrity, and we sincerely deplore his loss, and

((express our heartfelt sympathy with his sorrowing family.))

Resolved,

That the Secretary be instructed to cause a copy of this preamble and resolutions to be published in the daily papers of this city, and that he transmit a copy thereof to the Common Council with the request that they may be spread at large upon its records, and that a copy thereof be sent to the family of the departed.

Resolved,

That the Mayor be requested to issue a proclamation requesting our citizens to close their respective places of business between the hours of ten and twelve o'clock A.M., on August 17th inst. (as his funeral occurs at that time)

((a token of respect for the deceased.))

Secretary

President of Citizens Meeting

R. W. O. F.

Grand Encampment State of New York.

Grand Encampment State of New York

City of Rochester Aug. 24th 1876.

The R. W. Grand Encampment I. O. O. F. of the State of New York in general session as above set forth unanimously adopted the subjoined Resolution

That the thanks of this

RESOLVED,

Grand Encampment are

DUE TO P. G. PATRIARCH

FRANCIS ROGERS.

FOR THE ABLE AND

COURTEOUS MANNER IN WHICH HE DISCHARGED THE DUTIES

appertaining to the office of GRAND PATRIARCH and are hereby extended

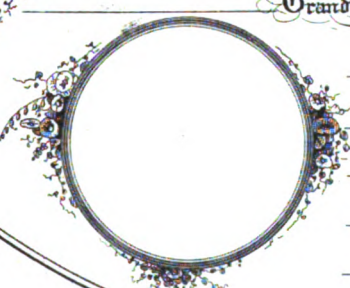
TO HIM

RESOLVED,

That the above Resolution be engrossed.

Attest.

Grand Scribe.



M. W. G. Patriarch.

M. E. G. High Priest.

R. W. G. S. M.

R. W. G. Treas.

R. W. G. M.

SIZE OF ORIGINAL 20X24 IN.

ATA SPECIAL MEETING OF THE
TAMMANY HALL
General Committee OF THE
ASSEMBLY OF THE **CITY OF NEW YORK**, DISTRICT, 2d

HELD ON SUNDAY EVENING MARCH 10TH 1878.
The following preamble and resolutions were unanimously adopted.

WHEREAS,

With emotions of deep sorrow the members of this Committee have received the intelligence of

THE DEATH OF OUR **HON. WILLIAM WATSON** LATE ASSOCIATE

AND **WHEREAS,**

DURING LIFE HE HAD ENDEARED HIMSELF TO US BY HIS GENTLENESS, GENEROSITY,



HONESTY AND COURAGE IN THE DISCHARGE OF HIS EVERY DUTY AS A MAN, CITIZEN, CHRISTIAN.

and in death merits such tribute of respect and expression of regret as will manifest our appreciation of the irreparable loss which in common with the community of which he was so prominent, needed a member we have sustained therefore

RESOLVED,

our departed friend we recognized a man of undoubted honesty and great ability; a citizen who though young in years was old in the public service with a brilliant and honorable record; and a Christian whose domestic life offered an example most worthy of imitation; and be it further

RESOLVED,

That we deeply lament his loss and tender our heartfelt sympathy to his afflicted wife, children, family and friends, reminding them in this the saddest hour of their lives of the consolation offered by the knowledge that in his faithful observance of his every obligation towards God and his responsibilities towards his fellow man, he has earned for himself an everlasting repose and relief from the ills, which while severely afflicting him, he bore with such patience and fortitude. And,

Resolved,

these resolutions properly attested be presented to the family of the deceased.

W. D. Kirk,
Thos. J. Grady,
Jeremiah Hartigan,
James Murphy,

COMMITTEE.

Thos. M. Grath,
Martin J. Reese,
Michael M. Carthy,
John Bennett,

Michael O'Leary
Secretary

W. W. Brown
Chairman

D. T. AMES, 205 BROADWAY

RESOLUTIONS ADOPTED BY THE Irish Nationalist Clubs New York City, APRIL 4TH 1881.

WHEREAS

It has pleased Almighty God to remove from the scene of his earthly labors our much esteemed brother and co-worker

OF IRELAND. **MR. PATRICK MAHON,** LATE OF ROCHESTER, CHIEF CLERK, AND
IN THE CAUSE

the purity of purpose, sterling integrity and unswerving honor which characterized
our deceased brother during his useful life enabled him to establish for himself an exalted reputation as a Christian,
A PATRIOT AND A MAN

WHEREAS,

our departed brother was from his boyhood to the hour of his death a zealous, consistent and unflinching advocate of

Irish National Independence.

never for a moment faltering in his conviction that the interests of Ireland demand a complete and absolute severance of
the political bonds which unite her to Great Britain; and WHEREAS, our much lamented brother was for several years
entrusted by his fellow nationalists of the United States with duties and responsibilities of a most onerous and important nature, dis-
charging the same with conspicuous credit to himself, to the great benefit of the national organization and to the entire satisfaction of all concerned.

THEREFORE BE IT **RESOLVED,** THAT IN

Mr. Patrick Mahon the sacred cause of Ireland has sustained a most severe loss, and
we, his brothers in nationality while bowing with submission and humility to the divine decree, deeply lament his demise hasten
TO PAY THIS SINCERE THOUGH INADEQUATE TRIBUTE TO HIS

**MEMORY
RESOLUTION.**

RECOLLECTION OF HIS NUMEROUS VIRTUES, HIS EXALTED PATRIOTISM AND
THAT WE TENDER OUR HEARTFELT SYMPATHY TO HIS WIFE, CHILDREN, FAMILY, AND FRIENDS, ASSURING THEM AT THE SAME TIME THAT THE
FROM THE HEARTS OF THOSE WHO KNEW AND HONORED HIM HIS NOBLE WORTH AS A MAN WILL NEVER BE OBLITERATED
THAT AS A PROOF OF OUR LOVE AND APPRECIATION FOR

the memory of our deceased brother, benefactor and friend this preamble and these resolutions be appro-
priately engrossed and presented to the widow of our late fellow patriot in behalf of the

of the Irish Nationalist Clubs of the City of New York.

John Kenny, Pres. Hopper Landy Club.
James Sullivan, Pres. Thomas Davis Club.
James Kelly, Pres. Hamilton Young Club.
Richard Murphy, Pres. Sumburg Club.
James F. Mullen, Pres. Emerald Club.
Charles O'Neill, Pres. Emmet Club.
M. H. Whalen, Pres. Thomas Moore Club.
Daniel Holland, Pres. Ierna Club.
Martin A. Duggan, Pres. Young Men of Ireland Club.
John F. Malon, Pres. Owen Roe O'Neill Club.
James F. Mullen, Pres. Speranza Club.



THE PUBLISHERS OF THE
Fireman's Herald
OF
New York City.
UPON THE 19TH DAY OF JANUARY, 1882.
a prize of an engrossed pen and ink premium for the best set of
COMPANY BY LAWS, BLANKS AND ROLL.

THIS IS TO CERTIFY THAT
Passaic Steam Fire Engine Co
OF
PATERSON, N. J.
HAS BEEN AWARDED THE
SAID PRIZE.

*In Testimony Whereof we the undersigned Judges have herunto
affixed our signatures on this the twelfth day of October A.D. 1882.*

A. W. Easterbrook Boston, Mass.
Secretary Mass. State Fireman's Ass'n.

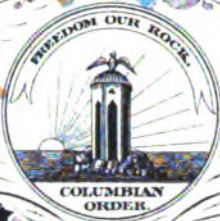
John A. Tagger Buffalo, N. Y.
Chairman Experiment Committee N. Y. S. F. Ass'n.

W. W. Munder Reading, Penn.
Secretary Penn. S. F. Ass'n.

SIZE OF THE ORIGINAL 22x 28 IN.

AMES, 205 BROADWAY, N. Y.

MEETING OF THE
Tammany Hall General Committee
 OF THE
ELEVENTH ASSEMBLY DISTRICT
 HELD AT THE BROWER HOUSE NO. 22 WEST 28TH STREET



on Sunday afternoon, April 15, 1883,
 the following Resolutions were unanimously adopted.

WHEREAS

The members of the General Committee of Tammany Hall of the Eleventh Assembly District have met on this melancholy occasion to express their profound grief at the death of

Hon. William Sauer
 THE CHAIRMAN OF THE COMMITTEE
 WHO WAS THROWN FROM HIS CARRIAGE IN THE CENTRAL PARK ON THE 13TH OF APRIL
 AFTER THE TERRIBLE ACCIDENT AND EXPIRED IN A FEW HOURS

RESOLVED That the members of this Committee, overwhelmed with sorrow at the sudden and swift passage from time to eternity of their beloved leader, are wholly unable to give adequate expression to their feelings over the irreparable loss they have sustained of one who was the devoted friend and the able, loyal, and uncompromising representative, not only of this organization as a body, but of every individual member that belonged to it.

That the shock we have sustained by this afflicting visitation is augmented more and more by a recollection of the high character of the deceased, who was a man endowed with traits of excellence rarely united in the same person; courage that rose always still higher in the presence of difficulties; fidelity whose heroic constancy enabled him to look on all littleness and intrigues as revolting to his loyal nature, and who stood at the post of duty when temptations beset the path of men in power, and spurned them all as the basest dishonor, thereby winning from friends and foe the title of our intrepid leader, a terror to corruptionists, and a Democrat who never faltered in a double sense.

RESOLVED THAT THE ABILITIES OF **WILLIAM SAUER** WHO WERE IN KEEPING WITH his virtuous character, eminently practical in affairs, he was tireless in his industry, clear and comprehensive in his perceptions, bold and efficient in the discharge of every duty; and as temperate and methodical in his habits as he was tenacious and reliable in his friendships. Such a character united with such abilities made him one of the most powerful leaders in New York.

RESOLVED

That the example of such a life is full of lessons for young men. Cut down in the prime of life, at the early age of thirty-seven, still William Sauer was a figure of mark in the community, and a representative of the Democratic party without fear and without reproach. By virtue of his abilities and rectitude he was not only our own Chairman in the Eleventh District, but Chairman of the General Committee of Tammany Hall for the year 1883, elected to that high position with spontaneous enthusiasm by the entire Tammany Democracy of New York, and filling it with the skill and accomplishments of a veteran parliamentarian.

RESOLVED That the members of this committee extend their deepest sympathy in their distressing loss to the family of the deceased

Augustus Schell, Abram Bernard,
 James Riernan, Rufus Dodge,
 William H. McIntire, John J. Jones,
 Menes Dickendorf, Jas. G. Lawrence,
 Jacob G. Behus, David Murray,
 Willis S. Paine, Peter Hyman,
 William M. Thomas, Peter C. Culley,
 George W. Dunlap, Augustus Sailer,
 Matthew Burns.

a loss which we feel ourselves in only

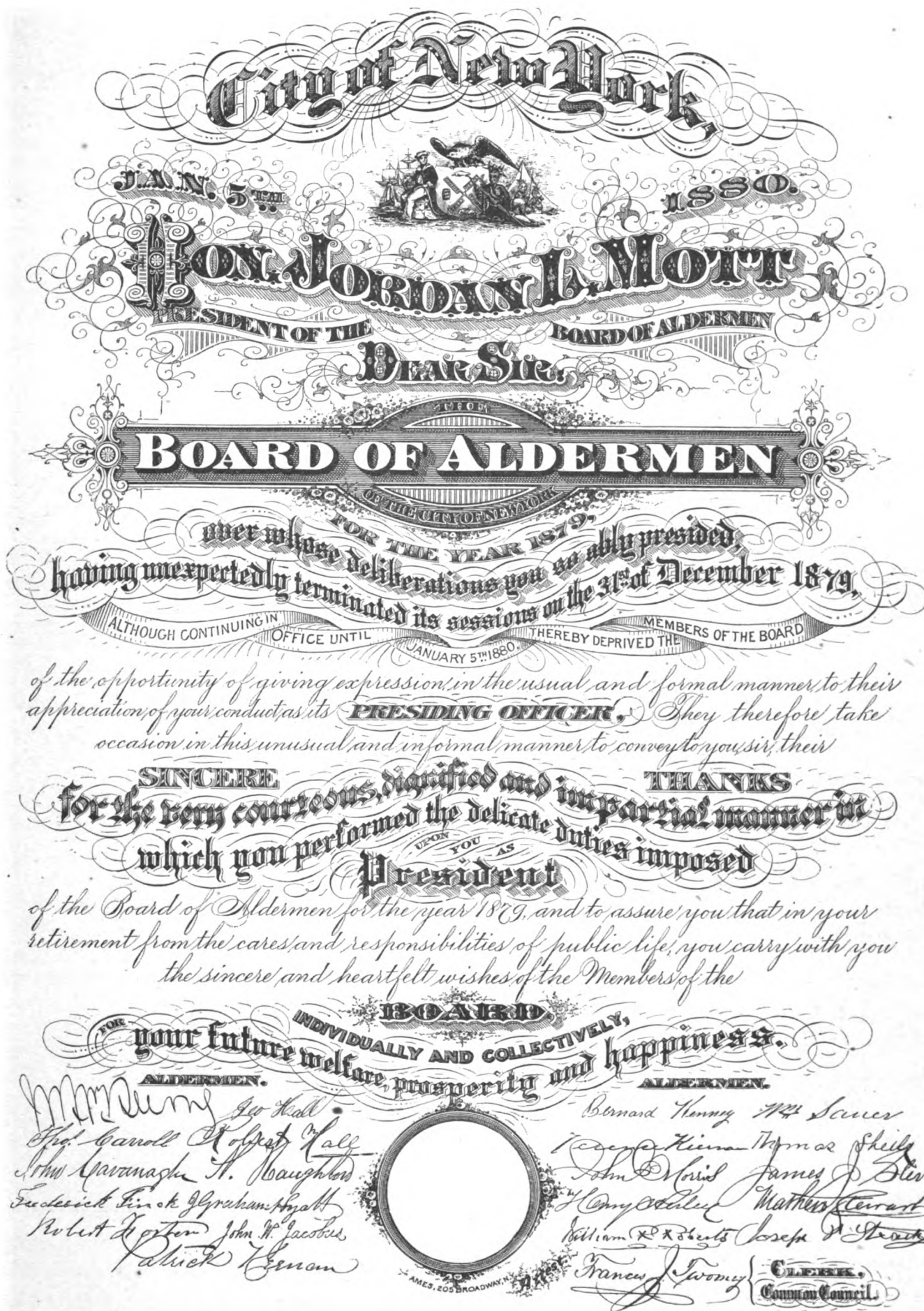
STRICKEN FAMILY.

RESOLVED That a copy of these resolutions be sent to the family of the deceased.

Augustus C. Docharty, Michael J. Murray,
 William Bennett, Thomas Canary,
 Joseph M. Dunn, Peter Crainer,
 John Wichmann, Louis N. Levy,
 Martin S. Battles, Michael Roche,
 John Lavery, Joseph Crocheron,
 Patrick Gallon, Joseph M. Conn,
 Henry E. Kube, Charles Ackerman,
 Stephen H. Turnbull.

Secretary. Chairman pro-tem.

AMES, 205 BROADWAY.
 SIZE OF ORIGINAL 30 X 36 IN.



Madison Square Theatre.

Friday, November 26th, 1880.

JAMES STEELE MACKAYE, ESQ.

Dear Sir,

THE FOLLOWING LADIES AND GENTLEMEN

ENGAGED

AT THE

Madison Square Theatre

are desirous of showing their cordial esteem to the talented author

of the

MOST SUCCESSFUL PLAY YET PRESENTED ON THE AMERICAN STAGE,

as well as to the self-sacrificing zeal, untiring energies and honest purpose which has characterized your every effort

Actor and Manager

WE HAVE
THEREFORE

RESOLVED,

THAT THE

300th PERFORMANCE OF

HAZEL KIRKE

is a most fitting occasion to show you our fraternal regard, and it is further

RESOLVED,

That each and every member of your Company subscribe to present you with this humble tribute of their hearty appreciation.

RESPECTFULLY,

W. C. Clark	Dominick Murray	Thos Whiffen	Wm Clarke	Joe Frankau	Saml. J. Mason
W. C. Hill	E. H. Lee	Ed. Cleman	Mrs. C. Rush	Mrs. Carrie Samson	Blanche Whiffen
Sydney Powell	Rosa Dimmock	Wanda Stuart	H. Appleton	J. J. Lewis	Geo. Ottolenghi
W. Frankfort	Nelson Waldron	Mattie Syne	William Foulbert	Sydney Lewis	Thomas A. Hyman
James Lanigan	Frank Goodwin	George W. Goodwin	E. O. Lutter	Max Cohen	George Cohen
James McHugh	Frank Fovan	Frank Somley	George Wells	Louis G. Wemyss	James Dwyer
D. J. McManey	Fred. C. Fries	William W. Bullis	John J. Dwyer	Harry Hogan	Edw. Stilwell
Chas. Sullivan	A. Cropper	J. Lieke	Albert Klemm	H. M. Hubert	Chas. Stahl
	W. J. Dingus		Forrest Eldridge		R. Auld

SIZE OF ORIGINAL 22 x 28 IN.

EXTRACT
FROM
THE MINUTES OF A MEETING OF
Savings Bank Officers

DEPOSITORS ASK FIRST
UNDoubted SECURITY
RATE OF INTEREST IS SECONDARY
HELD AT THE ROOMS OF THE
CHAMBER OF COMMERCE
MAY 24th 1877.

WHEREAS,

The amendments to the **General Savings Bank Law of 1875** are of great importance to the stability of the Savings Bank System of this State, and

WHEREAS,

for the inception, progress, ultimate incorporation said amendments
IN THE GENERAL LAW MUCH CREDIT

IS DUE **MR. BRADFORD RHODES,** SAFEGUARD OF THE

a member of the State Committee on Amendments, therefore
BE IT

RESOLVED,

That we hereby extend the hearty thanks of this meeting to Mr. Rhodes for his wisdom and untiring energy in prosecuting this measure to such a complete success!

Resolved,

a copy of these proceedings be properly signed and presented to
THAT
MR. BRADFORD RHODES,

COMMITTEE.

Samuel T. Brown, Pres. B'nay Savings Bank, NEW YORK
Alex. A. Blake, Comptroller Brooklyn Savings Bank, BROOKLYN
Seymour A. Guice, Sec. Citizens Savings Bank, NEW YORK
Underhill, Sec. Mechanics' Farm Savings Bank, ALBANY
Jos. M. Greene, Pres. Brooklyn Savings Bk., BROOKLYN
Chas. A. Russell, Pres. Troy Sav. Bk., TROY

Bradford Rhodes, New York

Chas. A. Russell
(Com. on Res.)

Chairman

SIZE OF THE ORIGINAL 22 X 28 IN.

AT A MEETING OF THE
BOARD OF OFFICERS
OF THE 71ST REGIMENT INFANTRY N.G.S.N.Y.
HELD 12TH DAY OF MARCH 1877 AT THEIR HEADQUARTERS CITY OF NEW YORK.

The following Preamble and Resolutions were unanimously adopted.

WHEREAS, ON THE OCCASION OF THE VISIT OF THE CENTENNIAL EXHIBITION TO THE 71ST REGIMENT INFANTRY N.G.S.N.Y. TO THE

July 2nd 1876 the officers and members were most hospitably received, escorted, generously entertained DURING THEIR VISIT

BY THE OFFICERS AND MEMBERS OF THE 2ND REGIMENT INFANTRY N.G.S.P. STATE OF PENNSYLVANIA.

WHEREAS, We the Officers of the 71ST REGIMENT INFANTRY N.G.S.N.Y. DESIRE TO MANIFEST OUR HIGH APPRECIATION OF SO GENEROUS A WELCOME, IT IS

Resolved,

That the most cordial thanks of the members of this Regiment are due and are hereby tendered to the officers and members of the 2ND REGIMENT INFANTRY N.G.S.P. in bestowing

SUCH UNMEASURED HOSPITALITY OF HONOR THAT WE SHALL EVER CHERISH

the memory of that visit with feelings of mingled pleasure and gratitude, and with a hope that the future may present an occasion where in a measure we can reciprocate the generous reception and entertainment extended to us by our friends in the City of Brotherly Love.

RESOLVED

That a copy of the foregoing Preamble and Resolutions be suitably engrossed properly signed and TRANSMITTED TO THE 2ND REGIMENT INFANTRY N.G.S.P.

M. L. Thornton Captain
W. McKee Jr. 1st Lieut.
A. B. Stra 2nd Lieut.

COMMITTEE.



Rich. Vale Colonel.
Robert J. Stevenson Adjutant.

SIZE OF THE ORIGINAL 30 X 36 IN



WHEREAS,

Mr. Peter I. Nevius

for many years the Treasurer of our Panel
has been suddenly called by death from our midst, we desire hereby to express our high appreciation of his kind and genial manner, methodical and sterling business qualities and our entire confidence in his strict integrity and deep sense of our loss of a most esteemed and valued associate.

THEREFORE BE IT
RESOLVED,
THAT WHILE WE

deeply feel his loss and shall greatly miss his valuable services in that responsible and onerous position

WE HEREBY OFFER

TO HIS FAMILY AND RELATIVES

OUR SINCERE SYMPATHY IN THEIR EAR GREATER AFFLICTION

COMMENDING THEM IN THEIR SORROW TO THE GIVER OF ALL GOOD "WHO DOETH ALL THINGS WELL."

RESOLVED,

That a copy of these resolutions be suitably engrossed and presented to his family
AS AN EVIDENCE OF OUR REGARD.

Saml. Knapp
Wm. Depeu
Geo. A. Meyer

COMMITTEE



COMMON COUNCIL
OF THE
CITY OF NEW YORK
JULY 16th 1878.

ALD. BERNARD BIGLIN OFFERED THE FOLLOWING: **WHEREAS,** THE TRIUMPHS OF THE COLUMBIA COLLEGE FOUR

the representatives of American college rowmen at the international regatta at Henby-on-the-Thames, London, on the memorable 4th and 5th days of July 1878, redound so directly and justly to the glory of our common country that the government and people of every section thereof should manifest their appreciation of the glorious victory there won by the most enthusiastic demonstrations of commendation and praise of the

GALLANT FOUR Jasper P. Goodwin, Henry C. Bondock, Cyrus Edson, Edward B. Sage, WHO SO MANFULLY upheld the honor of their native land on the anniversary of its natal day, at the capital of the nation from which a century ago we won our political independence, and which until this great victory of Columbia College, claimed to be our superior in manly sports and athletic games, particularly in rowing.

AND **WHEREAS** this brilliant achievement of a distinctively American College rowing crew following so closely upon the victories of our American riflemen, and the admitted superiority of American yachtsmen, proves conclusively that the men of this young republic have not deteriorated morally, mentally or physically, the assertions of the enemies of free government to the contrary notwithstanding, but proves, on the contrary, and most conclusively that they are more than the equals of the best men in the old world and that the genius of our free institutions is bearing its legitimate fruit, ambition, self-reliance, energy and determination to succeed being the chief characteristics of our countrymen.

AND **WHEREAS** THE **COLUMBIA CREW**, BEING ALSO DISTINCTLY

the crew of a New York City rowing club imposes upon the people government of this city the duty of recognizing in an especial and particular manner the renown they have reflected upon THE CITY OF NEW YORK IN WINNING THE VISITORS CUP BY DEFEATING THE CREWS OF OXFORD AND CAMBRIDGE COLLEGES in the ever-memorable rowing race at Henby-on-the-Thames near the City of London on the 4th and 5th days of July 1878, be it therefore

RESOLVED,

That a special committee of five members of this Board of whom the President shall be one, be appointed to receive the crew of the Columbia College Rowing Club on their arrival in this city to welcome them home, to tender them the congratulations of the people and government of the City of New York upon their brilliant victories on the Thames, and to extend to them the use of the Governors room in the City Hall on any day that may best suit the convenience of the members of the crew to receive personally the felicitations of their friends and our citizens generally. on

AND BE IT **FURTHER RESOLVED,** THAT A COPY OF this preamble and these resolutions be engrossed and framed, duly authenticated by the signatures of his Honor the Mayor and the President of the Board of Aldermen, the corporate seal affixed and attested by the Clerk of the Common Council and presented to the

President and Faculty of Columbia College

to be retained in the institution as a slight token of the appreciation of the people of the City of New York of the

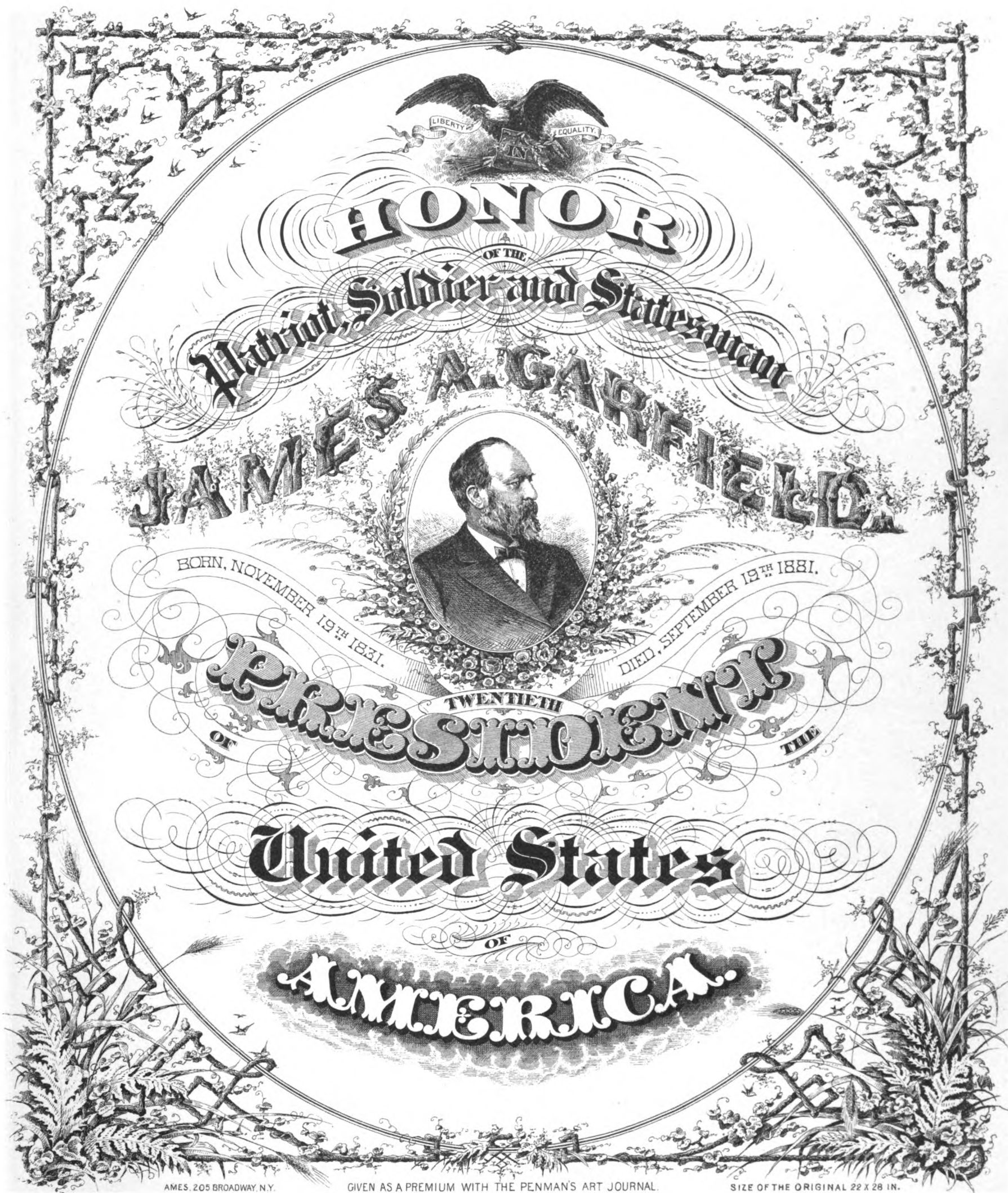
BRILLIANT ACHIEVEMENTS OF THE **COLUMBIA CREW** IN DEFEATING THEIR COMPETITORS THE CREWS OF OXFORD AND CAMBRIDGE COLLEGES AT THE INTERNATIONAL ROWING CONTEST AT THE HENLEY ROWING REGATTA JULY 4th AND 5th 1878.

Unanimously Adopted by the Board of Aldermen July 16th 1878 and Aldermen Biglin, Saner, Guntzer and Perley appointed as such Committee, the President being named in the Resolution.

Approved by the Mayor, August 8th 1878.
Smith City & Mayor.
William R. Roberts
Pres. Bd. Ald.



EXECUTED WITH A PEN BY D.T. AMES, 205 BROADWAY. SIZE OF THE ORIGINAL 22x28 IN.



AMES, 205 BROADWAY, N.Y.

GIVEN AS A PREMIUM WITH THE PENMAN'S ART JOURNAL.

SIZE OF THE ORIGINAL 22 X 28 IN.

Family Record



OF

BORN. _____ AT _____
MARRIED. _____ " _____
DIED. _____ " _____

AND

BORN. _____ AT _____
DIED. _____ " _____



THY CHILDREN SHALL BE LIKE OLIVE PLANTS ROUND ABOUT THY TABLE

BIRTHS

Name. Place. Date. Name. Place. Date.

--	--	--	--	--	--

WHAT GOD HATH JOINED

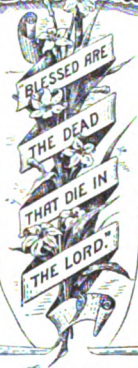
MARRIAGES

LET NOT MAN PUT ASUNDER

Name. Place. Date. Name. Place. Date.

--	--	--	--	--	--

DEATHS



Name. Place. Date. Name. Place. Date.

--	--	--	--	--	--

PUBLISHED BY AMF 5, 205 BROADWAY, N.Y.

COPYRIGHTED 1882



Certifies that,

William Oakley Hamilton,

OF Matrimonyville, Uttopia

And Gertrude Stewart Brimelle,

OF Blissville, Kymenia



at Blissville, in the State of Kymenia, in accordance with the Laws
of the State of Kymenia on this twenty-third day of February A.D. 1882.

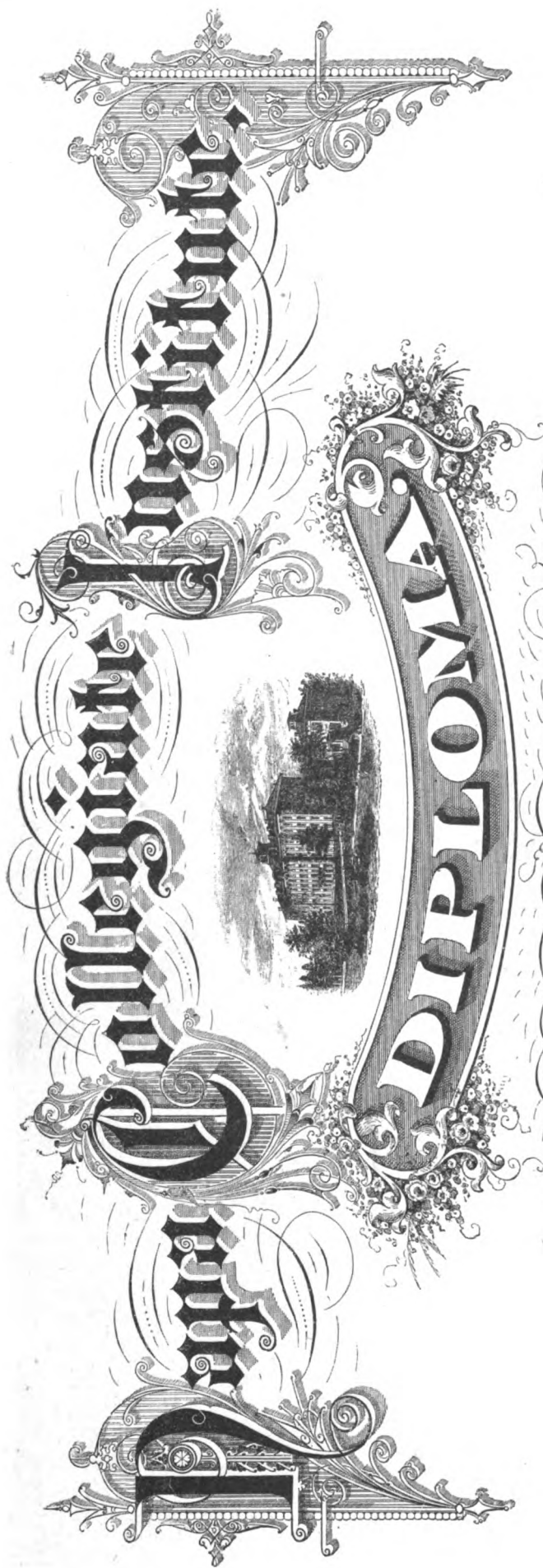
In Presence of

Thos. D. Spaulding.

Mary C. Williams.



Hamilton W. Alexander,
Mayor of Blissville.



This Certifies that

Morrice Haim Ames,

has completed the course of study prescribed by this Institution and bears a
good moral character. In testimony of which we have awarded this

DIPLOMA

and affixed our names and the seal of this Institution in the City of Santa
Clara, State of California, on this _____ day of _____ A.D. 18__



*Notum sit quod nobis placet auctoritate nostrae
Reipublicae Diplomate commissa,*

Jacobum H. Cummings

*candidatum secundum in artibus Gradum competentem, titulo graduque
artium liberalium Magistri adonare, et ei jura, privilegia et honoris
eis eundem ad gradum erectis pertinentia fruenda ubique gentium, dare.*

*In cuius rei testimonium literis his Collegii sigillum et Praesidis
et Preceptorum nomina affixa sunt.*

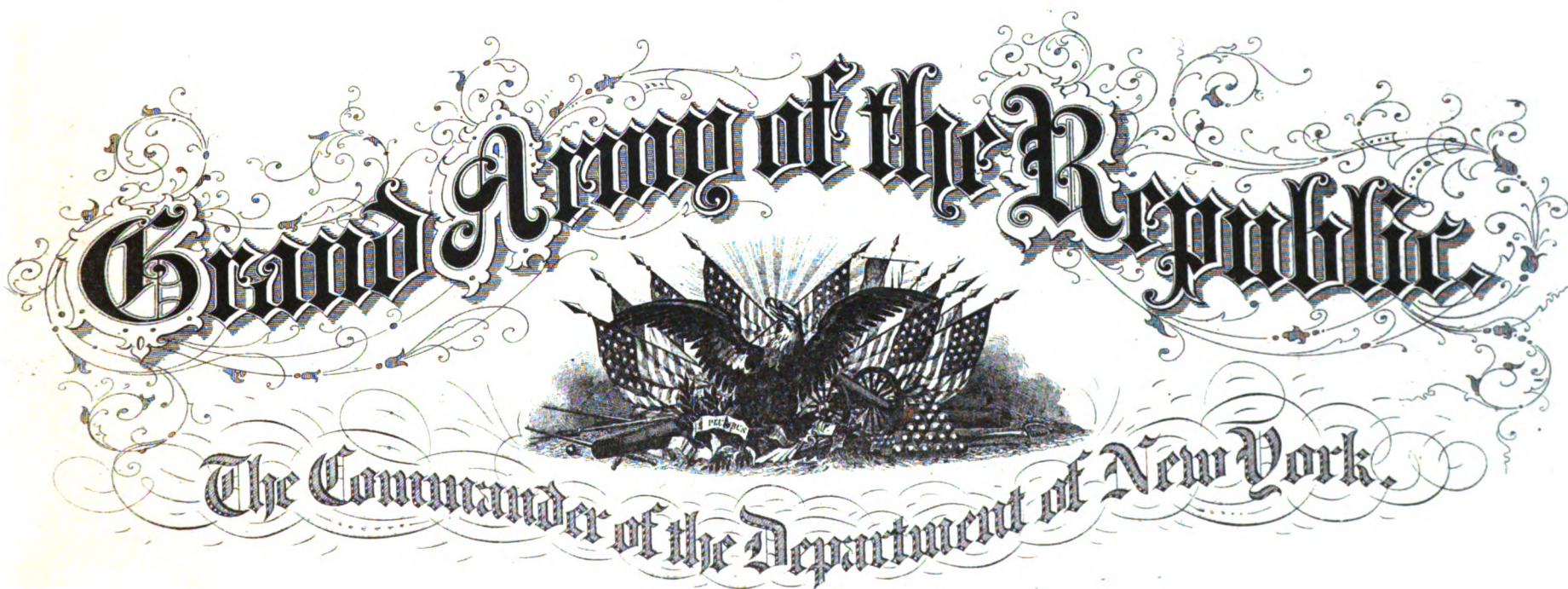
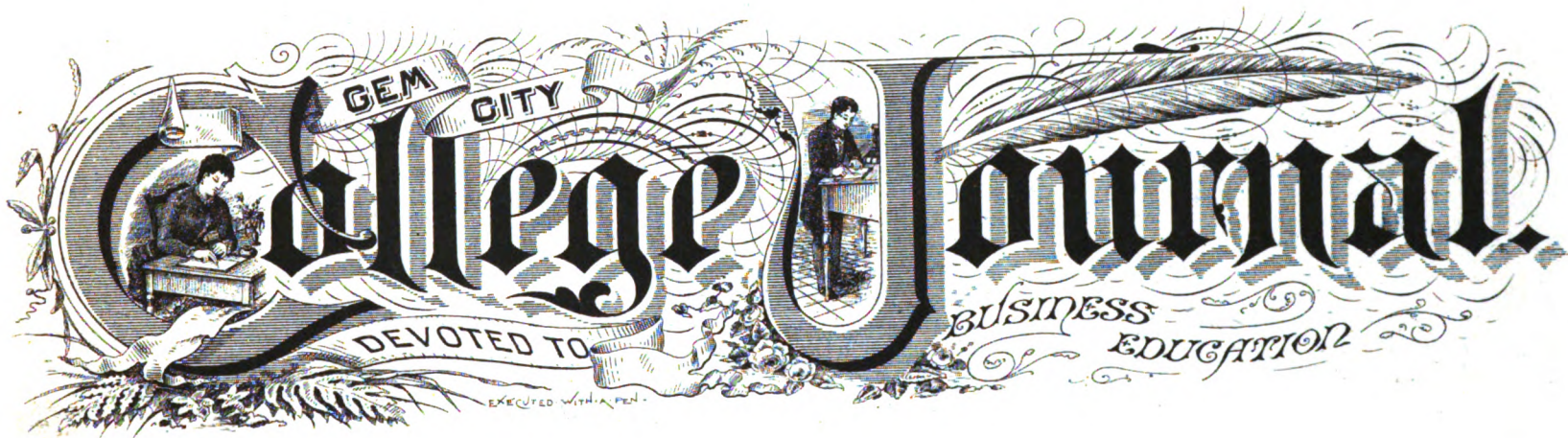
Datum ex aedibus academicis die _____ Junii MDCCCLXXX _____

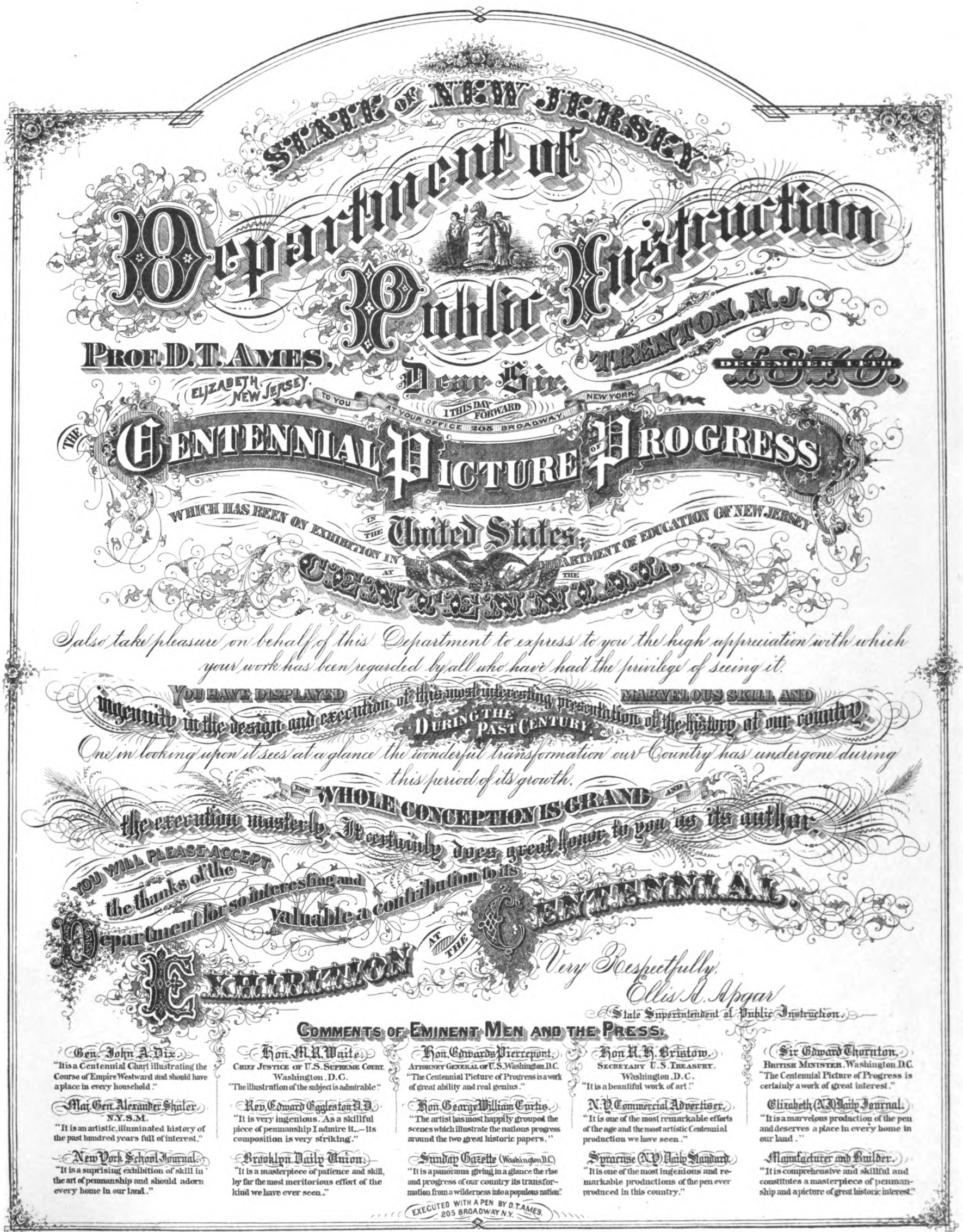
Preceptores.



Praeses.

Scrpta.





SIZE OF THE ORIGINAL 22 x 28 IN.

DANIEL T. AMES

Artist & Engraver

205 Broadway, New York,

EXECUTES EVERY STYLE
OF
Artistic Pen Work
THE ENGROSSING
CERTIFICATES,
MEMORIALS,
OF RESOLUTIONS,
DIPLOMAS & C.
A SPECIALTY.

Drawings made for
PHOTO-ENGRAVING
AND **PHOTO-LITHOGRAPHY.**

An extensive variety of specimens on hand for examination.

COMMITTEES AND PARTIES DESIRING WORK IN THIS LINE

WILL BE WAITED UPON WITH SPECIMENS

ON REQUEST.

EXECUTED WITH A PEN BY AMES, 205 BROADWAY.

ESTERBROOK Steel Pen Company

THE LEADING
MANUFACTURERS
OF STEEL PENS
IN THE
United States.

MANUFACTORY LOCATED AT CAMDEN, N.J. OFFICE/WAREHOUSES 26 JOHN ST. NEW YORK

SPECIMENS

of writing executed with various grades of Steel Pens manufactured by the Esterbrook Steel Pen Manufacturing Company.

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